

5ɿDŽɋ ɧyDŽƑɯ

ɧɫĬDŽɯllɛ DŽNjdžƵllɛ ɧĬɫI

I ϴdžllɛ !ƨ5

تجسيد المرأة
في النحت السوري المعاصر

THE EMBODIMENT OF WOMAN
IN SYRIAN CONTEMPORARY SCULPTURE

I ϴdžllɛ Ĭʒ ƥĬɫƨɯƑDŽllɛ ɧɯƥɋ üĬdžll !ɋʂDŽ Kϴǵ

: ƚ ơǴɩ!ƒ DŽöƥIƙ

üĬɫɑllɛ ɋDŽϴDŽ ƥɛƥƬ

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ɧDŽϴƥ ƥĬDŽƨ .ɋ

2011

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2011

قرار مجلس الجامعة

أتوجه بالشكر والامتنان إلى

د. سمير رحمة

الذي وضعت توجيهاته الباحث في الطريق الصحيح ضمن منهجية
أعطت مساحة كافية للحوار حول مجريات البحث
فكان المشرف والأخ والصديق.

أ.د. فواز البكدش

الذي وفر للباحث عنصر الخبرة في رصد التجربة
والبحث عن الفكرة والتقاط المعلومة مع تفاعل يتجاوب
مع فضول و واجبات الباحث.

د. إحسان العر

الذي كانت مساندته الأكاديمية والفنية للبحث حاضرة
في جميع مفاصله ليكون خيرمعلم وأخ يتربع فضله
بين سطور البحث.

د. عبد الناصر ونوس

الذي يفيض من ابتسامته هدوء يُمهد للأجوبة والحلول
التي يقتضيها البحث وينتظرها الباحث.

وأخيراً... لا يمكن أن يكون هناك خاتمة لكلمة الشكر دون الإعتراف
بالفضل والامتنان الخالص لورود تبعث بعطرها يداعب وجداني
وأسماء حروفها تحتل ذاكرتي .... اخوتي وأخواتي :

(إيمان - مأمون - أمجد - جمال - ماجدة - عبير - زاهر - سحر - سهام)

إلى من يرتجف القلم لذكراها

إلىمن تتربع في ذاتي وذكرياتي

إلى حضرة الأنثى المقدسة

ومعانيها القديمة والحاضرة

إلى غيمة بيضاء ماطرة

و ورقة بيضاء مسافرة

إلى واقعي وخيالي والذاكرة

إلى .... أمي

č... :ǫǏŊǰǄƚ

ƕǱǄǏǫƾǁ ǀ ǫƥƑƮϴǁ ƒ ƴǴ ǀϴǆ Ǐʒ ɣƈƥǱǄǁ ǫǏƨɰƚ :üŊǰǓǁ üƬƻǁ

đ ....ƚďžƥǀďž -

Ě ....ǐ ƨǴďž ƚǂǈďžďž - ǬǓĂƉ

čď ....ǖƕǫ ƚǒƨĂƱƒƨƕďžǫ - ǜǑǇǴƛ

čē...ҠǒƨǴƩĂƉ ƚǂǈďžďž - ǜƛ!ǴƛǏ

Ďč ....ƨďžƥƙ Ǉ ǜƶƕƒƨ

ɣƈƥǱǄǁ ƥƬďžƳǋ ƥƬƑƴǄǁ ăƥǋɂǁ ǀϴďžǁ ɣƉƪďž :Ǐďžƒƙǁ üƬƻǁ

Ďē ....ƚďžƥǀďž -

Ďě ....Ǐ!ĂǗƒ ƚǐơƨďž!ƒ -

ďĚ ....ƚǑǇǴƛ!ƒ ƚǐơƨďž!ƒ -

Đđ ....ƚƛ!ǴƛǏ!ƒ ƚǐơƨďž!ƒ -

ƥƬƑƴǄǁ ăƥǋɂǁ ǀϴǁ Ǐʒ ɣƈƥǱǄǁ ǫǏƨɰƚ Ǐʒ ɣƥƙƉǄǁ üǄƸǋƴǁ :Ҡǁƒƙǁ üƬƻǁ

đđ..ƚďžƥǀďž -

đě ....ǑƤǒƨǴƙ!ƒ ƴďžǴƶ!ƒ - ǬǓĂƉ

Ēē ....ǑƕƨƺǄ!ƒ ƨǒƛƌƙ!ƒ ƴďžǴƵ - ǜǑǇǴƛ

ēđ .... ǑƵǴďžƙηǗƒ ƴďžǴƶ!ƒ - ǜƛ!ǴƛǏ

Ěđ ....ǑǇǴƪǇǗƒ ƥƶƕ!ƒ - ǜƶƕƒƨ

(ɣƥƑǂƣƉǏ ǂƤƑǏdž) ƥƬƑyǏllɛ ǎƥNjƨllɛ ǀƑƟdžllɛ njƣll ɣƈƥǏllɛ ƥNjƮƟ :ƲƓɛƥllɛ üƬƶllɛ

ɣƥƬƑyǏllɛ ƕǐƥNjƨllɛ ƕǂƑƟdžllɛ njƣll ɣƈƥǏllɛ ƣǐƨɯǂ :ƧǏƑƣllɛ üƬƶllɛ - ɥƨǏƑƣ

ƘƟƑĜllɛ ƕĜƥɯǂ :ƧƣƑƨllɛ üƬƶllɛ

:ΚϴǴǁɛ ƸƐqljƈ

.ƧƬǴƶdž!ƒ ĭƧĂƪ!ƒ Ƙơǉ!ƒ Ŏ5 ǀDƧdž!ƒ þŏƪɳƙ! ǑƤŏƧǴƙ!ƒ ƺdžƶ!ƒ ăþdž ƠŏưĂƙ -č

þƶờ!ƒ ýǚƤ ǇJdž ƧƬǴƶdž!ƒ ĭƧĂƪ!ƒ Ƙơǉ!ƒ Ŏ5 ŎǬŏǂƬƙ ƧƬǉƶǂ ǀDƧdž!ƒ þƪɳ ƵŏƲĂƙ ǂƪƒƧþ -Ď
.ǑƵǴdžƙɳǛƒ

.ƧƬǴƶdž!ƒ ĭƧĂƪ!ƒ Ƙơǉ!ƒ ǇJ5 ĬǬƵ ǀDƧdž!ƒ þƪɳ! (Ŏ!ǴdžɳƒĂ ĭƧŏờƶƙ!ƒ) ƧŏʎǭƙŅƒ ǂŏơǴǉ ǁƒƧþǫ -ď

.ǀDƧdž!ƒ ƧƬǉƶ! ǴǌƙĂǴǉƙĂ ǀƧƬǴƶdž!ƒ ǂŏƧĂƪ!ƒ ǂƙǴơǉ!ƒ ǂờƧɳƙ ĬǬƵ ƇĂư!ƒ ƇǴǀ!ǫ -Đ

.ƧƬǴƶdž!ƒ ĭƧĂƪ!ƒ Ƙơǉ!ƒ Ŏ5 ǀDƧdž!ƒ þŏƪɳƙ Ŏ5 ŎờƧĂǛƒ ƧŏʎǭƙŅƒ ăþdž ǁƒƧþǫ -đ

. ǂ ơờ!ƒ ƳĂưĂdž ýǚƤ ǇJdž ǂŏǉ5!ƒ ǂǴơờǛƒ ƇǴǉƸǫ -Ē

:ΚϴǴǁɛ ƕƭDžljƈ

ƵƬǂǬ! ǂ!ĂǴơdž Ŏ5 (ǀDƧdž!ƒĂ Ƙơǉ!ƒ) ǴdžǊ ǇJŏŏƪǴƪD ǇJŏƱƤ ĬǬƵ DžĂǀŏ ǊǉĂǂờ ǂ ơờ!ƒ ƒƦǊ ǂŏdžǊD ǇJdžǂƙ
ǂŏǉ5!ƒ ǂǴơờǛƒ ƇǴǉƸǫ Ŏ!ǴƙǴờĂ ÜƧƬǴƶdž!ƒ ĭƧĂƪ!ƒ Ƙơǉ!ƒ ǇJ5 Ŏ5 ŎǬŏǂƬƙ ƧƬǉƶǂ ǀDƧdž!ƒ ǂŏdžǊD ǇJƵ
ǂờƧɳƙ!ƒ ýǚƤ ǇJdž ǂ ơờ!ƒĂ ǀDƧdž!ƒ ýǚƤ ǇJdž ŎǉǴƪǉǛƒ ƴờǴƱ!ƒ þǉƵ ǇJǴŏǀƙǬŏ ǇJŏƧĂǂƦdž!ƒ ǇJŏƱƤ!ƒ ǇJD ƧǴờƙƵǴờ
.ǂŏƙơǉ!ƒ

:ΚϴǴǁɛ ƛǊJdžDž

.ǑƤŏƧǴƙ ÜǑǬŏǬơƙ

:ΚϴǴǁɛ ɑǊjɑϴ

.ƧưǴơ!ƒ ƘƿĂ!ƒ Ĭƙơ ǇJŏƧƬƶ!ƒ ǇJƧǀ!ƒ ƘǴŏƒþờ :ǂŏǉǴdžƨ!ƒ þĂþơ!ƒ

. ǂŏƧĂƪ!ƒ ǂŏờƧƶ!ƒ ǂŏƧĂǌdžɳ!ƒ :ǂŏǉǴǂdž!ƒ þĂþơ!ƒ

LJŏħ ƾƧƽĿ LJŊ ƓĿķƵƓƱķƪƓħ) LJŏķƓơĿņ! ǂƽņķƤdž!ƒ ǂŏņŏǂƬķ!ƒ ăƋƧ!ƒĂ ƧƲĿ!ƒ ƘƓnjƞĂ! Ŵƶħķ ǁ!ŖĂ ǀŊƧdž!ƒ ǂŏƧƓƶ!ƒ ǀŊƧdž!ƒ ýĂơ NJħƓķǂ Ŏƽ ÜLJƽ!ƒ Ŏƽ - Nude ĭƧƶķ!ƒ - LJŏħĂ - Nakedness ĭƧƶ!ƒ - Ŏƽ .ƔƓŏƛ LJĂþħ ǁĿŊ ǂƱƓƪħ ý ǂħ ŎĿƶŏ Naked ŴŏƧƓƵ LJĂǂķ LJŊ :ǚƑƓƿ ǁƧǔǂ ǂŏĿŏǂ þǂƋŏ Nude .č(LJƽ!ƒ ýƓǂƬŊ LJdž ýǂƬ ĂNj Nude ĭƧƶķ!ƒ LJŊ LJŏơ

NJķƞ!ƓƶdžŎƽ ƧƮƓƶdž!ƒ ĭƧĂƪ!ƒ ƘơĿ!ƒ ǂħƧƞķ Dž!ƒĂƵ Ŏƽ ýĂƤþņ! ǂ!ĂƓơdžǂ ǂơħ!ƒ ƒŖNj LJƓǂ ǁ!Ŗ! Ŏƽ ǂþĂdžƧdž!ƒ ǂĿƓǂdž!ƒ ljŖNj ǀŊƧdž!ƒ ýǚķơƒ ƇƒƧĂ ƴƽƒĂþ!ƒĂ ƘƒƧƧħdž!ƒ LJƵ ƻƬǂ!ƒĂ ƳĂưĂdž!ƒ ƒŖnj! Ŏƽ ŴdžƓNj ŵƧĂþ ƘþŊ Ŏķ!ƒ ýdžƒĂƶ!ƒ LJdž þŏþƶ!ƒ ƱƓǀķ!ƒ ƧħƵ ƧƮƓƶdž!ƒ ĭƧĂƪ!ƒ ƘƓơĿ!ƒ ƘƒĂþŊĂ ǂņŏƤdž ǂĿŏƵ ýǚƤ LJdž ǁ!ŖĂ ŎņŏǂƬķ ƧƮĿƶǂ ǀŊƧdž!ƒ ýĂơ ƧĂþķ Ŏķ!ƒ ǂŏķơĿ!ƒ ǂŏņŏǂƬķ!ƒ ƘƓƩƓŏƮ!ƒ DžƲƶdž ƓdžĂ ýƓdžƵŰƒ ljŖNj ƓŊ!Ăơ ƧĂþķ Ŏķ!ƒ ƧƓǂƽŰƒ ǀƧĂņħ Ŏ!Ɠķ!ƓħĂ ƓNjƧƓŏķƤƒ Džķ Ŏķ!ƒ ǂŏķơĿ!ƒ ƜŖƓdžĿ!ƒ LJdž .ǀŊƧdž!ƒ ƧƮĿƵ ýĂơ ƧĂþķ ǂŏ!ƓdžƞĂ ǂŏƧNjĂƞ Džŏƿ LJdž NJdžþǀķ

[illegible] (**Andre Parrot** [illegible]) [illegible]

[illegible]

(G. Dossin)

(**Paolo Matthiae**)

(relief)

ǘƓǡ ǀƟǆ Ǐʒ ƔƈþDŽǁɛ ɋǏƨɰǂ - č

ÜǂǒƧƓďžʅďž!ƒ ƭ ĂƬǉ!ƒ ǋƕ ƘƇƓƞ Ɠďžǂ ǚƕǫ Ǒ5 ǂƨǈƘƤďž ƘǛƓƞďž Ǒ5 ǂǒ!ƓƵ ǂǉƓǂďžĂ ƧĂþ ǀƉƧďžǈ! ǇƓǂ ÜǚƕǫǇďž Ƙƒ ƧǒďžƉ ɰƒĂƨ! ƧnjďžǂƘďžþp ǇþďžǈǀƧǂƦ Ǉďžưƙƙ ÜǂǒƒǚƕǫǂǒƧƓďžʅďž ƭ ĂƬǉ ǂďžƛĂ) Ƨnjǉ Ǐǈ Ƶ ǂƶpƒĂ!ƒ (ƧǁƑƓ / ƕďžǀƨǄ) þƑǄǏǡ ǂǉǒþďž ǇƉ Ǐ!ǫ ƧǒƬǒ Ǜǒǂǈďž ǛďžĂʅƧďž Ǉďžưƙƙ Ǒƙ!ƒ ǁǈƙǂ ǑƶǒƕƱ!ƒ Ǉďž ǇƓǂ ƒƦnj!Ă .[c](Ɠnjƞ ƒĂƨ! ǜƧnjďž ƘƧƕƙƵƒĂ ÜǚƕǫƘƒƧǒďžƉ ăþơǫ Ǐ!ǫ ƘǒþǊƉ þp ÜƘƒƧʒ!ƒ ǋƙƒĂþƉĂ ǉƧǂ5 Ǒ5 Ɠnjʅʒǉ ƘưƧ5 ǂǒơ ǚƕǫ Ǒ5 ƘƓơǉǈ! Ǜƙ5Ǜ ǛǒǉʒǛƵĂưĂďž ǀƉƧďž!ƒ ǇĂǂƙ ǇƉ Ǒ5 ǅnjďž ƧĂươ ǀƉƧďžǈ! ǇƓǂ Ɠďžǂ (ƘƓǉƒĂǒơ!ƒ ǀþǒʅ) ǘƓƛďžƙ ƓNjƧnjƬƉ ǘƶ! ǘǒƛƓďžƙ Ǒ5 ƓNjþʅƞǒ!
. ǂǒǉƒĂƱʅƉ ǚƕǫ ǅƓƙƤƉ

ǀƑǆNjǏƟǁɛ Ɣɋǐƨ - Ɔ

Ưʼ ĂƧƙ ǑNjĂ ǀƑǆNjǏƟǁɛ Ɣɋǐƨ ǘǂƬ Ǒ5 ǑďžƓďžƉ ɣưĂ Ǒ5 ǂǒƙơǉ!ƒ ƘǚǒǂƬƙ!ƒ þơƏ ǀƉƧďž!ƒ þǒʅƞƙ ǅƙ Ǐ ƨǂƧďž ǜƧĂþ Ɠnj! ǇƓǂ ƘƓǉƒĂǒơ!ƒ ǀþǒʅ ǂǒƬƤƬ ǇƉ ǊǒǒƙƓďž Ă!ĂƓƕ ƧƓƛǛƒ ǅ!ƓƵ þǀƙƶǒ ǂǒơ ǇǒþʅƉ Ưʼ ǒĂƧƙ ǂďžnjďž ƘǉƕƙĂ ƧĂƛ!ƒ Ǐǈ Ƶ ƓnjƙǒƓďžơ ƘưƧ5 þǀ5 ÜƘơǉǈ! ǂǒǉʒ!ƒ ɤǒưƒĂďž!ƒ Ǒ5 ǅƓNj ǏƧĂơďžĂ Ǒǉʒ!ƒ ǘǒǂƬƙ!ƒ ƱĂƱƤ þơƉ ƇƒƧǀƙʅƒ ǇǂďžǒǂǒƧĂƱʅǕƒ ǂǒƬƤƬ!ƒ ǉƦnj! Ǒƙơǉ!ƒ ǘďžƶ!ƒ ƒƦNj ǑʒĂ ÜþʅǕƒ ǂ!Ɠơ!ƒĂ ǇǒĂǂƙ!ƒ ǘǚƤ Ǉďž ƓďžnjǉǒƕǂþǚƶǇƒ ǂƸƓǒƬ ǂ!ĂƓơďžĂ ǇƒĂǒơ!ƒ ɣďž ǇƓʅǉǕƒ ǀƧĂƓƞďž ĂNjĂ ǂďžƓnj!ƒ ǂƶǒƕƱ!ƒ ɣďž ƓnjƙƕƧƓǀďžĂ ƔƬƤ!ƒĂ ǀƓǒơ!Ɠƕ ƾǈƶƙƙ ǂʅþǀďž ǅǒNjƓƨďž ǇďžưǑǈǒǂƬƙ!ƒ þnjƬǅǈ! ǂǒƧǒƕƶƙ!ƒ ǂ ơƕ!ƒ ƘǛĂƓơďž ǅƸƧ ƓnjǒǈƵ ƧĂƛƶ!ƒ ǅƙǒ ǅ! ǘďžƶ!ƒ ƒƦNj ǀƧĂƬ ǇƉ ƓǉNj ƧǂƦ!Ɠƕ ƧǒþƞʅƒĂ) ÜƓNjƧƬƓǉƵĂ
. (ɣƞƒƧďž!ƒ Ǉďž ƧǒƛǂǕƒ Ǒ5 ƓnjǉƵ

ƕǏƟǘƓǕɛ !ƑǂɋǕɛ Ǐʒ ƔƈþDŽǁɛ - ƒ

ǑNjĂ Üǂďžǒþp ƧǒƱƓʅƉĂ ǂǒƵƓďžƙƞƒ ƘǛƓơĂ ǂǒƤǒƧƓƙ ǂ ƒþơǕ Ǒǉ5 ƾǒƛĂƙĂ ǘǒƞʅƙ ǑNj ǅƓƙƤǕƒ ĂƉ ƘǒƙƓǒďžnj!ƒ Ƨƞơ Ǉďž ǑǉƒĂƱʅƉ ǘǂƬƕ ƳĂǉƬďž!ƒ ǅƙƓƤ!ƒ Ǉǫ ǂ ǒơ Ǒ5ƓǀƛǕƒ ƧƬǉ!ƒ ƾƧƱ ǅþpƉ Ǉďž Ǉďž ƘƓǀƕƱ ǏǈƵ Ƙƒ ƧƧďž!ƒ ƘƓƑďž ǋƶƕƱ ǇǂďžǒǂƧʅƉ (Ɣ -ē) ǅpƧ ǘǂƬ!ƒ Ǒ5 Ɠďžǂ ƵþƬ!ƒ ĂƉ ƘǒƙƓǒƙʅ!ƒ Ǒ5 5 .ƓnjƙƓǉǒĂǂƙĂ ƓnjƙǚǒǂƬƙ Ǒ5 ǛďžƓNj ǛǒǉʒǛƧĂơďž ƘǉƓǂ ǀƉƧďž!ƒ ǇƉ ǅƓƙƤǕƒ ǉƦnj Ǉďž Ʊơǚǒ Ă .ǇǒƱ!ƒ Ǒ5 ʒ ǀǉ!ƒ ăƧǉ ƓnjǒǈƵ ǂƵĂƕƱďž!ƒ ǂǒǉƒĂƱʅǕƒ ǅƓƙƤǕƒ þơƉ ǏǈƵĂ ǚƕǫ Ǒ5 ƓnjǒǈƵ ƧƛƵ ǂǒƧƓƤ5 ǀƧƞ

ēč ƭ ǈ čěĚě ƾƬďžþ ǈ čƱ ǈ ƧƬǉǈ! ǂǒþƞƕǕƒ - ǚƕǫ ǂǒƧĂƱƒƧƕďžǫ - ǑǈƵ ÜǒǈƱ!ƒ - č

Claude

(Sehaeffer

[illegible]

[illegible]

[illegible]

[illegible] (Bara Relief) [illegible]

Ǐ džƑkllɛ üƬƻllɛ

ɣƈþDŽllɛ þƬdžƳǋ þƬƑyDŽllɛ ǎþǋƨllɛ ǀƟdžllɛ ɣƉƪdž

ƕDŽǭȿDŽ -

.þƬƑyDŽllɛ ǎþǋƨllɛ ǀƟdžllɛ ɣƉƪdž üƟɛþDŽ -

.(ɋɛǋþllɛ ƕǂƟþDŽ) ĂllǋǕɛ ƕǂƟþDŽllɛ -Č

.ýǖɳ þĂdžơdž Ĳ ƈ

.ǀþƧĂ llǴɳ -Ɣ

.ǀĂǴƿ þdžơdž Ǒơƙ5 Ĳ ɯ

. ţ ǴƤƕ þƧƨ!Ɗ Ĳ þ

.(ɋɛǋþllɛ ɋyǴ ƑDŽ) ƕǏdžƑkllɛ ƕǂƟþDŽllɛ -č

.ǀDSdž!ƒ ƧƮ ǉƵĂ ƚǒǉǴƛ!ƒ ƚǅơƧdž!ƒ Ǒ5 ƚǒkơǉ!ƒ ƔƧǴɳk!ƒ -

.(ɣþƬƑyDŽllɛ ƕǂƟþDŽ) ƕkllƑkllɛ ƕǂƟþDŽllɛ -Ď

.ǀDSdž!ƒ ƧƮ ǉƵĂ ƚƛ!Ǵƛ!ƒ ƚǅơƧdž!ƒ Ǒ5 ƚǒkơǉ!ƒ ƔƧǴɳk!ƒ Ĳ

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ŧǁơƨďž!ƒ ǉƦǋ þƒĂƨ ǤďžĐĂ .ŧǁơƨďž!ƒ ǁǁǃǁǁ Ŏ5 ŧŏƨĂʅ Ŏ5 Ŏ5ǤǀƛƗ!ƒ ƱǤȚǉ!ƒĂ Ŏǁŏ‡Țǩ!ƒ ǈʒ!ƒ ǀƨƑƒþ Ŏ5 ǋ! ŧơǤʅďž

.ƩƑǬǤ ǭþƻǁǁ - ɣǋƑǤʒ ǭĐŽƟĐŽ ĬƟŧʒ - ɣǭþǋ þƑɯ - üűɯ ǭǋĐŽƟĐŽ :Đžnj5 ǈŏǩǤơǉ!ƒ ǈďž

üűɯ ǭǋĐŽƟĐŽ -Č

ŧǁơƨ Ŏ5 ǁǁƨǤȚ Üŧŏ ƨĂʅ Ĭ!ǫ ǀƨǩ5 þƶǀ ǋǩǁƑǤƵ ƘǁǀǩǉƒĂ ÜčĕčČ ĐǤƵ Ŏ5 Ǥǀŏ! Ŏ5 ýűŋ þĂďžơďž þ!Ą
Ŏ5 ŧǁŏďžŋ!ƒ ǈĂǉʒ!ƒ ŧŏďžŏþǤ‡Đ Ĭ!ǫ ɣʅǩǉƒ čĕďđ ĐǤƵ Ŏ5Ă ÜǁǁǤǉǋ ǈʒ!ƒ ǉƒĂnjǩʅƒĂ Ǥŏ!ǤƱŏǫ Ĭ!ǫ ǀƨŏȚþ
čĕďĕ ĐǤƵ ýȚơĂ (**Soviero ı Njþĩĩʒǋƨ**) ǈǤǉʒ!ƒ ǋŏǁƵ ƻƨȚŏ ĭƦ!ƒĂ (ƨŏĂȚǩ!ƒ Đǁʅþ) ǤďžĂƨ
Ŏ5 Ƙơǉ!ƒ ǈ5 ƒĂʅƨǤďž ǈŏƦ!ƒ ýƑƒĂŰƒ ǈďž ýűŋ þĂďžơďž ƨǀǩƶǥ .ŧŏƨĂʅ Ĭ!ǫ þǤƵĂ ȿĂʒǩǀ ǀƨǤŋŰƒ ĬǁƵ
ǈƒþŏďž Ŏ5 ŧďžnjďž ǊƑǤǩǉ Ĭ!ǫ ƒĂǁȚĂ ǈŏƦ!ƒ ýƑŭǀ!ƒ ǈŏǩǤơǉ!ƒ ǈďž ĂǋĂ ÜǈŏƨȚƶ!ƒ ǈƨǀ!ƒ ýƑƒĂĐ ǈǉďž ŧŏƨĂʅ
ǁǁ!Ʀǀ ŵƨƛǩďž ÜŵƨĂȚďž ǋǈǉĂ‡ ǈƵ ýǀŏ Ů ăĂǩʅďžǀ ƘǤǉ‡ ƨƨǀŏ ǈĐ ƳǤƱǩʅƒ ŧŏơ ÜǉƨȚƵ Ŏ5 Ƙơǉ!ƒ
ŧŏʅǤʅŰƒ ƠďžŭďžǋƒǁǁƵ ŧƲ5Ǥơďž!ƒ ƳǤƱǩʅƒ þƿĂ .ǤďžĂƨ Ŏ5 ǋǩʅƒƨþ! ŧŋŏǩǉ Ƙơǉ!ƒ Ŏ5 Ŏďžŏþǥ‡Űƒ ǉǤŋǩŰǤǀ
ƨŏ‡ʒǩ!ƒĂ ŧŏơŏƨȚǩ!ƒ ŧʅƒƨþ!ƒ ýűƤ ǈďž ƒ ǤƤ ɣĂǁʅĐ ĬǁƵ þďžǩƶǩ ŧƛþơďž ŧŏǉ5 ŧŏƋƨǀ ǈ‡!Ă ǉǤŋǩŰƒ ƒǋnj!
ýŏȚǤʒǩ!ƒ Ŏ5 ýƒƨǩƤƒ Ǥnjŏ5 ŧŏďžŏþǤ‡Đ ŧʒŏȚ Ƙƒǋ ŧŏǁŏ‡Țǩ ŧʒ! Ĭ!ǫ ǋĂȚĂ Üýǩ‡!ƒ ɤŏƨĂǩ Ŏ5 ȿŏďžƶ!ƒ
ƻŏƜĐ ŎǉǫÜǁŏ5ƒƨƩĂǩĂ5 Ƙʅ! Ŏǉ‡!Ă ..ɤþƒĂ!Ǥǀ þŏǀǩĐĂ ƘơǉĐ Ŏǉǫ) ýĂǀŏ Ănj5 Üŧŏƨŏǀƶǩ!ƒ Đžŏǀǁ! ǁǁƒƨþǫĂ
.[c](Ǥďž ŵƑŏȚ Ƙơǉǁ!

ƨŏƩ ǈďž ǋǉĐ Ůǫ ÜǉþǉƵ ŵƨŏƨƩ ǈ‡ŏ Đž! Ŏǩơǉ!ƒ ɯǤǩǉŰƒ ǈĐ Ʊơŭŏ ǈĐ **üűɯ ǭǋĐŽƟĐŽ** ƱǤȚǉ! ɣǀǩďžǁǁ! ǈ‡ďžŏ
ǀþǤŏƨ!ƒ ĐžĂnjʒďž ǈĂ‡ŏ Ǥǉǋ ǈďžĂ .ŧƵƑþǀŰƒ ŧ!Ǥơ!ƒ Đžŏŏǀ Ŏ5 (ŵþŏơĂĂ ŵŏʅǤʅĐ) ŵƨǤŏƶďž Đž‡!ƒ ǈĂ‡ŏ ǈĐ ǈ‡ďžďž!ƒ
ǁǁǁǩ Ŏ5 ǈďž‡ǩ Üýűŋ þǉƵ ǀþǤŏƨ!ƒ ŧďžŏþ ǈǫ) ƨȚǤƶďž!ƒ ĭƨĂʅ!ƒ Ƙơǉ!ƒ Ŏ5 **üűɯ ǭǋĐŽƟĐŽ** þǉƵ ŵƨưǤơ
.[D](ŧŏǉʒ!ƒ ŧ‡ƨơ!ƒ ŧþŭƱǉƒ ǈďž ŧŏʅǤǀ!ƒ Ĭ!ĂŰƒ ǀƨǩʒ!ƒ Ŏ5 ƘƦʒǥ Ŏǩ!ƒ /ŧǁŏǁǀ!ƒ / ýǤďžƵŰƒ

üűɯ ǭǋĐŽƟĐŽ üƑĐŽƳǈ Ĭʒ ɣǈþĐŽǁǁƹ -

ǈďž ǋǩďžnjǁǩʅƒ Ŏǩŋ!Ǥƶďž ɣĂǁʅĐ) ýĂǀŏ Ănj5 ŧŏǩơǉ!ƒ ǋǩǤŋ!Ǥƶďž Ŏ5 ƒ ǤƤ ɣĂǁʅǝ ýűŋ ɣǩďžǩ
ý‡! ŧŋŏǩǉ!ƒ ĭþǉƵ ĂǋĂ ÜƩǤʅŰƒ Ănj ƨŏƶǩ!ƒ ƨǀǩƵĐ ŎǉŰ ÜƩǤʅǝ‡ ŧŏǉǀǩ!ƒ þďžǩƶŏ Đž! ÜǀǤŏơ!ƒ ǉƦǋ
ǈʒ!ƒ ýǤŋďž Ŏ5 ǤnjǩŏǀǩǉƒĂ ÜǤnjǩǀǀơĐ Ŏǩ!ƒ ŧƑŏǀ!ƒ ǈƒĂ!ĐĂ ƱĂƱƤ Ưƶǀ! ƘȚǁƤĐ ǤďžǀƨƘ ýǀ ÜŎǉ5 ýďžƵ

čđČ ƒ -ĐČČĕ ǀƨǋǤǀ!ƒ -čƱ - ƨȚǉ! ǈŏƶ!ƒ ƨƒþ ǀǁ ýűŋ þĂďžơďž ýơƨ!ƒ Ŏǁŏ‡Țǩ!ƒ ǈǤǉʒ!ƒ ǀǁ ƟĂþďžďž ÜǈŏűȚþ -č
čČđ ƒ ǀǁ ȿǀǤʅ ɣŋƨďž!ƒ ǀǁ ƟĂþďžďž ÜǈŏűȚþ -Đ

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.(Relief)

[illegible]

Arnold Hauser

[illegible]

[illegible]

[illegible]

[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]

ƥŏƪ!ƒ Ÿƒƥƕ ƔƒƨƙƤƒ Ďžŏƥƪ!ƒ ƳĂƜĂďž!ƒ ǈďž ĭǖƵ Ŏǉƕ ĭƦ!ƒ ŧďžŏƥƪ!ƒ ƖƨĂƱƪŰƒ	ýďžƶ!ƒ ǁ!Ʀ ƴƱǴƙ) Ŏƙơǉ!ƒ ýďžƶ!ƒ ƴďž ǈďž (ƘǴǉƒĂŏơ!ƒ Ɩƥŏƪ ǚƕƍ ƖƨǴƜơ	ǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖ	ŎƖƬďžƥ!ƒ ƟĂǉ ŧǉŏƽƪ ǈďž ƨǴƙƬƵ ƥŏƪ!ƒ Ÿƒƥƕƶ
ƴƱǴƙ!ƒ ĭǖƵ ƥŏǂƋƙ!ƒ ƖƊƨďž!ƒ ǈŏƕ ýȚǴơ!ƒ ýǚƤ ǈďž ƜƨŰƒĂ ĂǋƽŏƨƵ ǈƒĂǉƵ ƖǴŏơ!ƒ ƥƥƞƙĂ ƔȚƤ!ƒ	Ƙƒ ƨĂǴƞďž!ƒ Ďžƒƥ ƤƙƪƒƘďžŏƥ ƨŏƱǴƪƊ ƥŏƪƞƙ! ƖƊƨďž!ƒ ýĂơ ƨĂƙ ƖǴŏơ!ƒ ƨƒƨďžƙƪƒĂ	ǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖ	ǈƒĂŏơĂ ƖƊƨďžŰ ǈŏĂǂƙ ƵǴƪƵ ĂƕƊ ƥƒƋ5
ƨĂďžƨ!ƒ ƥƥƶƙ ǴďžŏƪŰĂ ŧŏƤŏƨǴƙ!ƒ ǁ!ƦĂ ŧŏƙŏƨǴƸĂŰƒ Ŏƙơǉ ǈŏĂǂƙ ǈďžƜ ƨȚǴƶďž ƴƕǴƱ ĂƦ	ŎƙŏƨǴƸĂŰƒ ǈƽ!ǴƕƨƛƋƙ!ƒ ƖƊƨďž!ƒ ýǚƤ ǈďž Ǵďžǋƨŏƕƶƙƕ ǈƒĂŏơ!ƒĂ ŴƜŏƊĂ ƔȚƤ!ƒ ǈƵ ƖǴŏơǘ! Ǵǌķŏƨďžƨƕŧǉŏƽƪ!ƒ	ǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖ	ƘŏƨǴƸĂƊ ŎơĂ ǈďž ýǚƕ ƥǴŏƍ
ƨȚǴƶďž Ŏƙơǉ ǈŏĂǂƙ ŧŏǂŏǂƬƙ ŴďžŏƥƨĂǴơŏ Ƙơǉ! ŧŏ!ǴďžƞĂ ŧŏƨĂ!ƒ ƘƒƨǴƜơ!ƒ ŧďžŏƥƖ!ƒ	ŧŏƨǴďžƪďž!ƒ ďžƥƨ!ǴƕƨƛƋƙ!ƒ ýǚƤ ǈďž ŧŏƑǚƕŰƒ ƥďžƙƵƒ ŎǂŏǂƬƙ ƥǌƬďž Ŏ5 ŧŏƑƒƥƕ!ƒ ĭƦ ƨŏĂơƙ!ƒĂ ƥŏƪƞƙ!ƒ	ǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖǖ	ƨȚǴǉƶ Ɩƥƶ! ǈŏĂǂƙ ƖƊƨďž!ƒ ƔǉǴƞ ĭ!ƍ ýǚƕ ƥǴŏƍ

[illegible] (Edgar D) [illegible] (wilehelm ichmbruk) [illegible] (gas [illegible] (čĐ) [illegible]

[illegible] (Henry Matis) [illegible] (čđ) [illegible]

[illegible] (Henry Mor) [illegible] (ϲ - čĒ) [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] (Alberto Giacoemtti) [illegible]

[illegible]

[illegible]

[illegible] (Augst Rodin) [illegible]

[illegible]

[illegible] (٢ - ٥٦) [illegible]

[illegible]

[illegible]

ƫŏǉǤƪǉŰƒ ƫ!Ǥơ!ƒ ĬƗƵ ƨŏǘžķ!ƒ ǈǆž ƫŏ!ǤƵ ƫǘƪǉ ƣư ĬƗƵ ǁ!Ʀ Ŏƽ ǜƥǆžķžǆž ǕǛưŏƊ ǈƒƥĂƨ Ƙƪƺ ĂƊ

ĬƗƵ ǤǋƒƨƞƊ Ŏķ!ƒ ƘƒƨŏĂơķ!ƒĂ ƫǌƞ ǈǆž ýǆžž!ƒ ƟĂƱƪ ĬƗƵ ǤǌƶưĂ Ŏķ!ƒ ƘƒƨŏƛƋķ!ƒ ýǗƤ ǈǆž

.ƫŏǉǤƛ ƫǌƞ ǈǆž ýķƫ!ƒ

Ŏƽ ƨĂǆž ĭƨǉǋ ĭƨŏƗƫǉŰƒ ƘǤơǉƗ! ǈǤƫ ƘƥƋǆž ǈǆžơƨ!ƒ ƥǘƵ ĬƗƵ ƠưƒĂ!ƒ ƨŏƛƋķ!ƒ ǈǤƽ ƨƤƈ Ɣǉǥƞ ǈǆžĂ

ŎǉǤƪǉŰƒ ƥƪƞ!ƒ ýŏƮǤƽķ ǈǆž ƨŏƛƫƗ! ƨŏĂơķĂ ƟĂƱƪƗ! ƥŏƥƮ ƭ ŏƤƗķǘ ƨŏǆžķ ĭƦ!ƒ (ĎĔ) ǅƿƨ ý‡Ʈ!ƒ

ƥǆžķƶķ ƫŏƗŏƫƮķ ƫƷ! ýǛƤ ǈǆž Ŏǉƽ!ƒ ýǆžž!ƒ Ŏƽ ƷƒƨƽƒĂ ƫƗķƫ!ƒ ǈŏǘ ƫǆžƫơǆž ƫŏƨƮǘ ƘǤǉƨƒĂķ ǁ!Ʀǘ ǋƙǉŏ!

.ĭĂƛǉŰƒ ƥƪƞ!ƒ ýƫƮ ƨŏĂơķ ĬƗƵ

ǅǆžĂǌƽǆž ĂǋǰĂ ǕŎǘŏƫƨķ!ƒ ýǆžž!ƒ ƫƽƮǘ ƻ Ʈķŏ ǈƊ ǈƫǆžŏ ĭƦ!ƒĂ ƻǛƵ ǈƒĂƨƹ ƘǤơǉƗ! (ēč) ý‡Ʈ!ƒ ŎƽĂ

ýǤƮŏǕ Ŏķơǉ!ƒ ýǆžž!ƒ Ŏƽ ƨƮǤǉž!ƒĂ ƘǤǆžǤƤ!ƒ Ŏƽ ƳĂǉķ!ƒ ĬƗƵ ƥǆžķƵŏĂ ǕǤƮǉǆž!ƒ ŎǘĂƨĂƊ Ƙơǉ!ƒ Ŏƽ ƥŏƥƞ

ƫƞ!ǤƵǆž ýǛƤ ǈǆž ƫǘŏ ĭƦ!ƒ ƖƊƨǆž!ƒ ǉƦǌ ǋƞĂ ƔǉǤƞ Ĭ!ƍ ŎǉƒĂŏơ!ƒ ƨƮǉž!ƒ ýǤƤƥ‡ ǋŏƽ ƫơĂƨƱǆž!ƒ ƖƨƽƽƮ!ƒ

ĬƗƵ ƠưƒĂ ưƒƨķƵƍ ýǆžž!ƒ ƒǋǌ Ŏƽƽ ǕƘƥĂ!ƒ Ƙƒǋ Ŏƽ ǆž!ŰƒĂ ǈƨơ!ƒĂ ƨǌǉ!ǤǘŰ ǙƗƵķķ ƩŏƪǤơƊ ǋơǆžŰǆž

ƖƥǤǆž ǤǌǉǆžƗƵ ƘƗƵƞ Ŏķ!ƒĂ ƘǤĂƨĂǆž!ƒĂ ƘƒƥǤǆž!ƒĂ ƨǤƽƽŰƒ ǈǆž ƖƨǋǤƞ Ɣ!ƒĂƿ Ŏƽ ƖƊƨǆž!ƒ ƨƪƊĂ ƥǆžƿ ƳƿƒĂ

.ƫŏƨǋĂƞ!ƒĂ ƫŏǉǤƪǉŰƒ ƖƊƨǆž!ƒ ǆžŏƿ ĬƗƵ ƥ‡ƋŏƒƨǋǋƷƒƪǆǘǙ ĂǉǷ ǋ!Ǥ‡ƮƊ ƳŏǆžƞǄ ǁǕǉǆžƪƮ! ƖƨǋǤƞ

ǈǤ‡ ǕƫŏƨĂƪ Ŏƽ ƨƮǤžǆž!ƒ ŎƗƫƮķ!ƒ ƱƪĂ!ƒ Ŏƽ ƳƪĂ!ƒ ƨǤƮǉǉŰƒ ƔơƮ ĭƥŏƨƞķ!ƒ ǉǤƞķŰƒ ŎƽĂ

ƨŏǘžķ!ƒĂ ŎžƥĂ!ƒ ý‡Ʈ!ƒ ǆž!ǤžǆžǆžǈǆžǈǆžƯǉƨƤ!ƒ ýǛƤ ǈǆž ǁ!ƦĂ ŎǘƨĂǕƒ Ƙơǉ!ƒ ƩƨƒƥǆžǓ ǕơŏƨƮƨŏƛƋķ!ƒ

Ŏƽ ŎƗ‡!ƒ ǈǆžǆžƥǉǕƒ ǕǆžǆžƒƥŏƨǋƨƷ!ƒ ǈǆžǉƒƨ!ƒ ƵƥǇ ǈǤ‡) ƫŏơ ǈƗƵƥǆž‡ ǈƥĂ!ƒ ƥǆžķƶķ Ű ƫŏƗŏƫƮķ ƫƷǘǙ ǋǉƷ

.č(ŎƞƨǤƤ!ƒ ǆž!ǤƷ!ƒ Ŏƽ ǆžƑǆƖ!ƒ ƔĂưĂǆž!ƒ ýƖǉ ǋǆžƽǆž ǈ‡ŏ ǆž!Ă ǋƷĂưĂǆž

ŎƽƱǤƷ!ƒ ƔǉǤƞ!ƒ ĬƗƵ ƨŏ‡ƨķ!Ǥǘ ƔĂưĂǆž‡ ƖƊƨǆž!ƒ ýĂǤǉǆž Ŏķ!ƒ ƫŏķơǉ!ƒ ƘǤǉŏĂ‡ķ!ƒ ǈǆž ƥŏƥƷ!ƒ Ŏƽ ǋƱơŰǉ Ǥǆž ƒǌǉ

(Ďē) ǅƿƨ ý‡Ʈ!ƒ ýƛǆž ĭĂƛǉŰƒ ƥƪƞ!ƒ ǆž!Ǥžǆž ǈƵ ýǆžǤ‡ ǆžĂƨƤ ǆžǆž ƘǤǉŏĂ‡ķ!ƒ ǉǤƞ Ŏƽ ƫŏǉǤƪǉŰƒ ƨƵǤƮǆž!ƒĂ

ǤǉƵ ĭƨƷƷ ƘǤơǉƗ! (đĕ) ý‡Ʈ!ƒĂ ĭƨǋǌ!ƒ ǋŏƨǉ ƘǤơǉƗ! (đď) ý‡Ʈ!ƒĂ ƘƥƋǆž ǈǆžơƨ!ƒ ƥǘƵ ƘǤơǉƗ!

ƫǉŏ!ƒ ƱĂƱƪ!ƒ ĬƗƵ ƥǆžķƵƒ ƫŏƨƮǘ!ƒ ƫŏơǤǉ!ƒ ǈǆž ƱĂǋưǆž ýŏ‡ƮǕ ǈǆžư ƖƨƽƽƮ!ƒ ƨǉǤƞ Ŏƽ ýĂƤƥ!Ǥǘ ǁ!ƦĂ

Ŏƽ .ǈǤưǕơŰĂ ƫǉĂŏ!ƒĂ ǈǤǉǉŏ!ǤƗ‡ ƫŏĂƛǉ Ƙƽƽƽ ǋƮǘ ƳǉƷǕ Ŏķ!ƒ ƫ‡ƨơ!ƒ ǉǤƞ Ƙƒƨŏǌƽ ƫŏǉǤƪơ!ƒ ƫ‡ƨơ!ƒĂ

ƨƮǉƵ ǆžǆž ǤǌǋǉƨǤƖǆž ýƛǤ ǈǆž ƖƊƨǆž!ƒ ǆžǆžƯǆžǆž ƔǉǤƞ ƥǆž ƘǤǌŏƽƽ ǋǉƵƪ ƘǤơǉƗ! (ĐĎ) ǅƿƨ ý‡Ʈ!ƒ ǈƊ ǈǆžơ

ĎČđ ƭ ǈ ǁǉǤƪ!ƒ ǆžƞƨǆž!ƒ ǈ ƷŏƵ ǕŎƪǉǌ -č

[illegible]

[illegible]	[illegible]	[illegible]
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[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
الأثر الواضح للنحات الفرنسي أوغست رودان في ذلك العمل	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]

[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
[illegible]	تأثر النحات في صياغة هذا العمل بمفهوم الفن التركيبي الذي ظهر في أوربا بالاعتماد على تنوع وتعدد الخامات وتقديم الفكرة من خلال أفكار اجتماعية معاصرة	sardine can [illegible]
[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]

[illegible]

[illegible] Arnold) [illegible] (Hauser [illegible]

[illegible]

[illegible]

[illegible]

/ Arnold Hauser

ǀĐƧďž!ƒ ĂǸ ýďžž!ƒ ƒŖǸ ƧĂơďž5 Ü(ĐČ) ǄƿƧ ý‡Ƭ!ƒ Ŏ5 ƠưĂďž!ƒ ýďžž!ƒ ýǖƤ Ǉďž ǁ!Ŗ ƠưǩŏĂ ÜǊǨǴǨĂơǉďž

ýďžž!ƒ ƒŖǸ Ŏ5 ýǩ‡!ƒ ƧŏĂơǩ ƚŏĭďžƵ ýǖƤ Ǉďž ǁ!ŖĂ ƚŏǉƒƧďžž!ƒĂ ƚŏƪƥǉǌ!ƒ ƚ!Ǵơ!ƒ Ǉďž ƔƧǩǀŏ ǊǉŏĂ‡ǩ Ǉ‡!Ă

Ŏ5 ƔǈǀǍ!ƒ ǅǴǉǈ ƔĂĭƪĐ Ǉďž ƘǴơǉ!ƒ ǀƥǴ5ǩƪǫ ăƥďžĂ Ŏĭ5ƪ!ƒ ƷƒƧƽĭ! ƧƲǉ!ƒ ƥǉƵ ƚƬǴƤ ǁ!Ŗ ƚƪďžǖďž Ǉ‡ďžŏĂ

ƚŏǉơǉďž!ƒ ƱĂƱƤ!ƒ ǀƧƱŏƪ ýǖƤ Ǉďž ǁ!Ŗ ƨƨžǩŏ! Ŏǉ5 ǇŏĂ‡ǩ Ǉďžư ǊƽŏƲĂǩĂ ƚŏƧĂƪ!ƒ ƼƱǴǉďž!ƒ Ưžǈ

.ý‡‡ ýďžž!ƒ ǅƒƨƞĐ Ĭĭ5Ƶ

ƴďž ĬƬǴďžǩŏ ƼƱǉďž Ǉďžư ǊƞǃǴƵĂ Ŏĭơďž!ƒ ĭƧĂĭ‡ĭ5!ƒ Ŏĭơďž!ƒ ĭƨ!Ǵǈ ŴưŏĐ ǊďžǴďžǩǊǫ ƥďžơǕƒ ăƥǈĐĂ

ŎƱƷŏ ĭŖ!ƒ ǅǴƱƷ!ƒ ǁ!Ŗ ƚŏďžǊĐ ƨƧǈǩ ƚŏơ (Đč) ǄƿƧ ý‡Ƭ!ƒ Ŏ5 ǊǩƞǃǴžďž Ŏ5 Ǵďž‡ ǀƧƬǴžďž!ƒ ǊǩǴǉŏĂ‡ǩ

ƧƬǉƵ ƘǴơǉ!ƒ ƻƲĂ ǁ!ŖǈĂ Üýďžž!ƒ ýŏƬǴ5ǩ Ĭĭ5Ƶ ǀƧƱŏƪďž!ƒ ƚŏ5ƧƤƨ!ƒ ƚ!Ǵơ!ƒ ýǖƤ Ǉďž ǀĐƧďž!ƒ ƥƪƞ

ǇŏĂ‡ǩ Ĭ!ǫ ýĂƬĂ!ƒ Ŏ!ǴǩǃǴǈĂ Ưžǈǈ ǴǌưƵǈ ýďžž!ƒ ǅƒƨƞĐ ƴďžƞ Ǌ!ǖƤ Ǉďž ƱǈƧŏ! ŴŏĭŏƬǩ Ŏĭơďž!ƒ ĭƨ!ƒ

.ǊŏĭƵ ǀƧƱŏƪďž ƚŏĭŏ‡Ƭǩ ǀƥơĂ ƴďž ƚŏƧƬǈ!ƒ ƚŏơǴǉ!ƒ Ǉďž ƱĂǈưďž

ǄǴďžǩǊǫ ĬĭƵ ƘŖĂơǩƪǫ Ŏǩ!ƒ ƚŏƪǴƪǕƒ ƧĂǴơďž!ƒ ƥơĐ ŎǸ Ƙǉǵ‡ ǊǩƞǃǴžďž ƚǀŏƧƱĂ ŎǈƵƬ!ƒ ĭƨ!ƒ ǇĐ Ǵďž‡

ǊǩǀƱǉďž ƥŏ!ǴǀǩǈƧƛǩ ƥǀ5 (ƋĎ) ǄƿƧ ý‡Ƭ!ƒ Ŏ5 ǀĐƧďž!ƒ ƧƬǉž! ǊǩƞǃǴžďž Ŏ5 ĭƧƞǌ!ƒ ǊŏƨǇ Ƙǵơǉ!ƒ

ŎǩĂ ƚǌǈƞ!ƒ ĬĭƵĐ Ŏ5 Ŏǩ!ƒ ýǩ‡!ƒ ǁĭǩĂ ƒ ǴƤ ý‡Ƭǈ ƩĐƧ!ƒ ǅǴƱƷ ýǖƤ Ǉďž Üĭƨ!ƒ Ŏ5 ƚŏĭǈƞ!ƒ

ƥďžǩƵƒ Ŏĭŏ‡Ƭǩ ƼƱǉďž Ǉďžư ǁ!ŖĂ Ü‡ǀƱǉďž!ƒ ǁĭǩ Ŏ5 ǀĐƧďž!ƒ ƥǉƵ ǴǌžưĂǩ ƚǀŏƧƱĂ Ŏĭơ!ƒ ý‡Ƭ ƥƪƞǩ

.ǴǌǈƚǀĭžǩĐĭďžƒ ýŏƬǴ5ǩ!ƒ ý‡Ă ƚŏƽŏƧ!ƒ ǀĐƧďž!ƒ ĂǸĂ ŎƪǴƪǕƒ ýďžž!ƒ ƧĂơďž ǄƥƤŏ ƔĂĭƪƋ‡ ƧŏĂơǩ!ƒ

ƻǖǩƤǕƒ ƴďž (ēĎ) ǄƿƧ ý‡Ƭ!ƒ Ŏ5 ƠưĂďž!ƒ ǴǌĭďžƵ Ŏ5 Ɣŏƥ ǅǴǉǸ ƚǩǴơǉ!ƒ ƥǉƵ ƥƪƞǩǩ ǴǌǩƒŖ ǀƧ‡5!ƒĂ

ĬĭƵ ǊƞĂ!ƒ Ơďžǖďž Ĭ!ǫ ƚ5ǴưǕǴǈ ǀĐƧďž!ƒ ƧƬǉž! ǊĂǴǉǩ Ŏ5 ýďžž!ƒ ǁ!Ŗ ƥďžǩƵƒ ƥǀ5 ÜƟƧƱ!ƒ ƔĂĭƪĐ Ŏ5

.ĭƧĂƪ!ƒ Ŏĭơďž!ƒ ǊžǈǴƱĂ ƩĐƧ!ƒ ǅǴƱƷǈ ƚǩǴơǉ!ƒ ǊǩƥǈĐ ĭŖ!ƒ ƠưƒĂ!ƒ ǄǴǴďžǩǊǕƒ ýǖƤ Ǉďž ǁ!ŖĂ ĭƨ!ƒ

ƚƞ!Ǵžďž ƚǀŏƧƱ ýǖƤ Ǉďž (ēď) ǄƿƧ ý‡Ƭ!ƒ Ŏ5 ĭƥŏƧǈ ǖŏƪƒƧ‡ ƚǩǴơǉ!ƒ ƥǉƵ ŴưŏĐ Ơưǩŏ ƧďžĐ ĂǸĂ

ǄǸǕƒ ƧĂƥ!ƒ Ǵǌ! Ǉǵ‡ ƨǴǩďžǴǈ ƚŏĭơďž ýŏƬǴ5ǩ ŎǌƵ ǇŏƧƬǉž!ƒ ǇŏŖǸ Ǉďž ý‡! ƚŏžưĂ!ƒ Ĭ!ǫ ƚ5Ǵưǫ ƩǴǈĭ!ƒ

.ýďžž!ƒ ǁ!Ŗ Ŏ5 ǀĐƧďž!ƒ ǄŏƥǀǩŎ5

ǇŏŏĂĭž!ƒ ǇŏŏƽƧƱ!ƒ ǊŏƵ ýďžǊĐ ĭŖ!ƒĂ Ŏĭƶ Ĭ5ƱƬďž Ƙǵơǉĭ! (Ɣ - ƋĒ) ǄƿƧ ý‡Ƭ!ƒ Ŏ5 ǴďžĐĂ

ƚŏžưĂ!ƒ ƚžŏǈƱ ƴďž ƔƪǴǉǩŏ! ǇƧďž ý‡Ƭǈ ýƬƽǉǩĂ ýƬǩǩ ƟĂƱƪ ƧǈƵ ƥƪƞ!ƒ Ĭĭƶ ƨŏ‡Ƨǩ!ƒ ƔǴƪơ!

ƘƒƧďžǴƷďž!ƒ Ǉďž Ƨŏƛ‡!ƒ Ǌ! ƘƧ5Ă Ŏǩ!ƒ ƚŏƥƧƬ!ƒ ƚŏǉǴ‡ďž!ƒ ǊǩƑǈ Ǉďž ǁ!Ŗǈ ŴƥŏƨǩƪďžÜǀƧǴǩƤďž!ƒ ƚŏĂƛǉǕƒ

ĭĂƨž!ƒ ĭĂƥŏ!ƒ ýƵǴ5ǩ!ƒ ƚŏƧǴǌďžĂ ƚŏ!Ăư5!ƒ ƚŏƧƬǈ!ƒ ƚ!Ǵơ!ƒ ƥŏ!Ăǩ) Ĭĭƶ Ƙĭďžƶ Ŏǩ!ƒĂ ăƋƧ!ƒĂ

[illegible]

[illegible]	[illegible]	[illegible]	[illegible]	[illegible] / [illegible]
[illegible]	....	....	[illegible]	[illegible]
[illegible]	....	....	[illegible]	[illegible]
[illegible]	....	....	[illegible]	[illegible]
[illegible]	[illegible]	....	[illegible]	[illegible]
[illegible]	....	....	التركيز على تقالي المنطقة الجنوبية في الزي وغطاء الرأس	[illegible]

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

Ǒ5 Ʊǒƪƕƙ!ƒ ĂŅ ƟĂƱƪ!ƒ Ǐǐ Ƶ ƧƱǒƪǆž!ƒ ýǆž!ƒ ýǒƬǤƙ	ǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘ	ǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘ	ǀƧǆž!ƒ ýǖƙơƒ ƚǒƨǂƧǆž ƚǉǤǂǆž ǜƧǤǂ5Ɖ Ǆžǒþǀƙ Ǒ5 ǀƧƪǕƒ ýĂơ	ǇǒĂǂƙ ǀƧƪǕƒ ǇƵ ǄǖƪǑǂƨ
ƔĂǐƪƉ Ǒ5 ǀƧƬǤƕǆž!ƒ ǀƧǂ5!ƒ ƟƧƱ	ƚǒĂǒơ ƚþǖƵ ýǖƤ Ǉǆž Ƙǐƛǆžƙ ƚǂƧơ!ƒĂ ýƙǂ!ƒ ƚǒƕǤǒƪǉǕƒ ǇǒĂǂƙǐ!	ǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘ	ǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘ	ƚǆžĂǆžƉ ýǖƞ þĂǆžơǆž
Ɣƪƙǂƒ ƳĂƜĂǆž ǜþžƕ ƚǆžĂǆžǕƒ ǛǒǈƱĂ	ǄǕƒ ƻǒƲĂƙ ƯƧǖ! ƨǆžƧƙ! Ǐǐ Ƶ þǒǂǟƙ!ƒĂ .ƇǤǆžƙǉǕƒ ǄĂǌ5ǆž	ǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘ	ǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘ	ƚǆžĂǆžǕƒ ǐþǒƧƕ ǖǒƪƒƧǂ
Ǐǐ Ƶ þǤǆžƙƵǕƒ ƘƒƇǤơǒƒ ƱĂƱƤ ǤǌƛƕƙƱ ýǒƬǤ5ƙĂ .ǇǒĂǂƙ!ƒ	Ǐǐ Ƶ ƨǒǂƧƙ!ƒ ǇǤƜƙơǕƒ ƚ!Ǥơ ǤǌǐƺƱĂ ǄƉ ǇǒƕƱ ýǖƤ Ǉǆž .Ʊǒƪƕƙ!ƒ	ǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘ	ǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘǘ	ǇǒĂǂƙ ƚǆžĂǆžǕƒ ǇƵ ƧǒƖƬ ƻĂƧžǆž

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[illegible]

[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	[illegible]	[illegible]
[illegible]	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	[illegible]	[illegible]
[illegible]	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	[illegible]	[illegible]
[illegible]	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]

ƨƛŬƒ ǁƨķƬŏ ƥŏƪƞķ ydž ŎƑŏǌ!ƒ ŎƑǤǈƛ!ƒ ǁ!Ʀ	ƥơĂķ!ƒ ǏǜƵ ƨŏ‡ƨķ!ƒ Ŏǈƒƥƞ!ƒĂ Ŏ5ƱǤƶ!ƒ ǇŏƥƪƞǊ!ƒ ƫƺ! ýŬƤ ǇdžǤdžnjƱǌƨŏ ǐƦ!ƒ ǇŏĂ‡ķ!ƒĂ	üüüüüüüüüüüüüüüüüüüü	ŎƑǤǈƛ! ǇŏĂ‡ķ ŎǜƵ Ǐ5ƱƬdž
ƘǤơǈ!ƒ ƥƶķǌƒ ƭŏƱdžǈ!ƒ ǇƵ ǁ!Ʀ ƥŏƪƞķ Ŏ5 ƭ5ǤưǤǌ ŎƑǤǈƛ!ƒ ŎķƒƦ!ƒ ǉƥƶǌ	ƷƒƨƼ!ƒ ƘǤơǈ!ƒ DžƥƤķƪƒ Ǉdžư ŎǜŏƭƬķ ýơ‡ ƭơŏƨƬ ƭŏƨŏǌƶķ ƨŏŏǤƶdž ǇŏǌƭƥŬƶ!ƒ ƥŏƪƞķ! ǆƧdž!ƒĂ ýƞƧ!ƒ	üüüüüüüüüüüüüüüüüüüü	ŎƑǤǈƛ ƭdžơƧ ƨŏdžƪ
ƨƛŬƒ ǁƨķƬŏ ǁ!Ʀ Ŏ5 ŎǌƨĂŬƒ ƥƶǌ!ƒ ydž ǇŏĂ‡ķ!ƒ Ǉdž ŎǈǤƪǈŬƒ ŎƑǤǈƛ!ƒ ýŬƤ	ƭǈơƬ ǏǜƵ ƨŏ‡ƨķ!ƒ DžŏƥǀķŎ5 ƭŏ!ǤƵ ƭŏƨŏǌƶķ ýŬƤ Ǉdž ŎƑǤǈƛ!ƒ ƒƦǋ ǀƥdžƶķdž!ƒ Ƙǵƺ!Ǥǌdž!ƒ	üüüüüüüüüüüüüüüüüüüü	ǐƥĂƨǤǌ!ƒ ƨǋǤdž - ŎƑǤǈƛ! ǇŏĂ‡ķ
ƭŏƨŏǌƶķǜ! ƨƛŬƒ ƠưƒĂ ƭŏǈǤdž!Ŭƒ ƭǌƨƞķ ǏǜƵ ý‡Ƭǌ ƘǤơǈ!ƒ DžǤƵ	ƥơƒĂ!ƒ Džnj!ƒ ǏǜƵ ƨŏ‡ƨķ!ƒ ƭŏǈǤƪǈŬƒ ƭǌƨƞķ!ƒ Ŏ5 Ǉdž ý‡ yǆƶķ Ŏķ!ƒ ǆƧdž!ƒĂ ýƞƧ!ƒ	üüüüüüüüüüüüüüüüüüüü	ƨƒĂơ ǇŏǋǤƬ ƥĂdžơdž
ƭŏǌƥǅ ƭ!Ǥơ ƥĂƞĂ ǁ!Ʀ ǇŏĂ‡ķ Ŏ5 ýŬƤ Ǉdž ýdžƶ!ƒ ǇǤưķơŬƒ ǀƧ‡5	ƇǤơŏǭ ǏǜƵ ƨŏ‡ƨķ!ƒ Ǉdžư ƇĂƞǜ!ƒĂ ƭƺǜ!ƒ ŎǌƱƥ Ǉŏǌ ƭƞǤơ!ƒ ǄĂnjƺdž ŎƑǤǈƛ!ƒ ǁ!Ʀ	üüüüüüüüüüüüüüüüüüüü	ǆƧdžƒĂ ýƞƧ ŎƑǤǈƛ ýŬǌ ƥǤŏǭ
ƨƛŬƒ ǁƨķƬŏ ydž ŎǌƨĂŬƒ ŎǈǤƪǈŬƒ ƥƶǌ!ƒ ǁ!Ʀ ƥŏƪƞķ Ŏ5 ŎƑǤǈƛ!ƒ	ǇƵ ƥǤƶķǌŬƒ DžƐƧ Ŭǭ ƭŏƪǈƞ!ƒ ƘƒƥƧƺdž!ƒ ŎǋƭŏƱǤƶ!ƒ ƭƞǤơ!ƒ ǇƉ ǏǜƵ ƨƱŏƪdž!ƒ ƨŏǌƶķ!ƒ ýdžƶ!ƒ ǁ!Ʀ ǇĂdžư dž	üüüüüüüüüüüüüüüüüüüü	ŎƑǤǈƛ! ǇŏĂ‡ķ ƘƥƋdž ǇdžơƧ!ƒƥǌǅ

ƱƓƐƥǁǀ üƬƺǁǀ

(ƔƥƑƚƣǅ ƚƤƑǄǅǆ) ƥƬƑƴǄǁǀ ăƥǋƨǁǀ ǀƑƟǆǁǀ ǌƣǁ ƔƈƥǄǁǀ ƥǋƮƟ

ǶǄǅƣƾǄ -

.ǈƚƑǀƥƟǋ ăǋƙǆǓǀ ƣƨɯǁǀ - ǗǋƈN

.ǈɯǋǁǀ ƞǄǘǄ - ƔǏǆƑƙ

.ǄƐǋǏƟǁǀ ƥƬǆƳǋ ƔƈƥǄǁǀ - Ɣƙǁƒƙ

.(üǏǂƟƚ) ƔƥƑƚƣǅ ƚƤƑǄǅ Ǐƺ ƔƈƥǄǁǀ ƥƬǆƳ -ƔƔƓƐƥ

.ƹ ǋǂƣǅ ƣǏƴƨ :üǋǓǀ üǄƴǁǀ -Č

.ăƣǋƥƑƓǁǀ ƥǀǈƑǅ :ǏǆƑƙǁǀ üǄƴǁǀ -č

.ƣǅƟǓǀ ƣǄƟƈ :ƱƓƐƥǁǀ üǄƴǁǀ- Ď

.ǄǏƟǄƥǁǀ Ǐƺƴǁ :ƨǄƑƣǁǀ üǄƴǁǀ -ď

.ǇǋƣƟƣ ǨǏǨǁǀ ƣƓƳ :ƨƣƑƨǁǀ üǄƴǁǀ -Đ

.ǋǆƑɯƔƓ ƣǄƟǄ :ƱƓƑƨǁǀ üǄƴǁǀ -đ

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Ăǆƪ!ƒ ǀƧǂ5 Ǆǆ ǀƧưǴơ ƚʒ!Ǵǆ!ƒ ýǚƤ ƘǴƵǴƽƧǛǴ	ƧƮǉƶ!ƒ ƧƬǨƒ ȉǆƵ ǑǉƒĂǒơ!ƒ ƥƪɳ!ƒ ýƮǴǆ ȉĂǉǛƒ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ƴǆ ǀƩǆǛ ǄǒĂǂƘ ǑǉƒĂǒơ ƧƮǉƵ ĂǉǴɳƶ ƥǆơǆ
Ǆǆ ƧʎǂǷ ƧǴǆʎƪƒ ƧǒƶƘ!ƒ Ǒ5 ƨǆƧ ǄĂǆưǆ!ƒ ǄƵ	ǄƵ ƧǒƶƘ!ƒ ƥĂɳĂ!ƒ Ǆǆ ƒ ǚƤ!ƒĂ ǀƩǆ!ƒ ýǚƤ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ƘǒƧǴƸĂǷ ǑơĂ Ǆǆ ýǚǴ ƥǴǫ
ơǆǛǆ ƨĂƧǴ ƚǒƥơ!ƒ Ƙǉ!ƒ ƚǒǆƵ Ǒ5 ǀƧĂǴɳǆ!ƒ	ǀƥǴǆ!ƒ ƴǒĂƱƘ ƥǒƪɳƘ! ǄǴƤ!ƒ ƚǂƧơ!ƒ ǄǒĂǂƘ!ƒĂ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ǀƩǆǛ ǄǒĂǂƘ ǄƒĂǒơĂ ǄǒơǆƧ!ƒ ǑƽƱ!
ǊƘǴǒʎǒơ ýǆƵ ýǂ! ƘƧƧǴ ƚƮǴƤ!ƒ ƔǒǒʒƘ!ƒ ƒǇǋ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	Ǆǆ ýǂ ƔǒǒʒƘ Ǆƽ!ƒĂ Ǆǒƶ!ƒ ƚǒǔǂƬƘ ƴƽƒĂƥ! ƚǒƧǒƶƘĂ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	- Ďē - ĎĒ - Ďđ ýǴǂƬǛƒ - Ēď - đđ - ĐĒ - ďđ ēē - ēď - ĒĔ
ýǀǉǴ ǅǴǆǨǋǛƒ ǑǋǴǆǂ ýǒƮǴƽƘ!ƒ ƴƥƒĂ!Ǵ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ƧĂươ ǄǴǂ Ǆǆ ƔɳƒĂǂ Ǆǒƶ!ƒ Ƙǉ!ƒ ƘǴɳƒĂ ǑƶƥƒĂ!ƒ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ýǴǂƬǛƒ đē - ďČ - Ďď - ĎĎ - Ďč
ýǀǉǴ ǅǴǆǨǋǛƒ ǑǋǴǆǂ ýǒƮǴƽƘ!ƒ ƴƥƒĂ!Ǵ	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ǅƽ!ƒ ƧĂươ ǄǴǂ ǅƒƧƘơǴǂ ŴưǷ ýǒƥĂǆ!ƒĂ ɰƦĂǆǉǆ!	ÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ	ýǴǂƬǛƒ Ďđ - ĎĎ - Ďč - ĎČ - čě

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[illegible] (Felicia Duvovo [illegible]) [illegible]) [illegible] Edmo- [illegible]) [illegible] (Margaret Foley [illegible]) [illegible] (Harriet Hosmer Barbara [illegible]) [illegible] (nia Lewis [illegible] (Jhon Sking [illegible]) [illegible] (HepWorth [illegible]) [illegible] Henry mor [illegible] (G.Richier [illegible]

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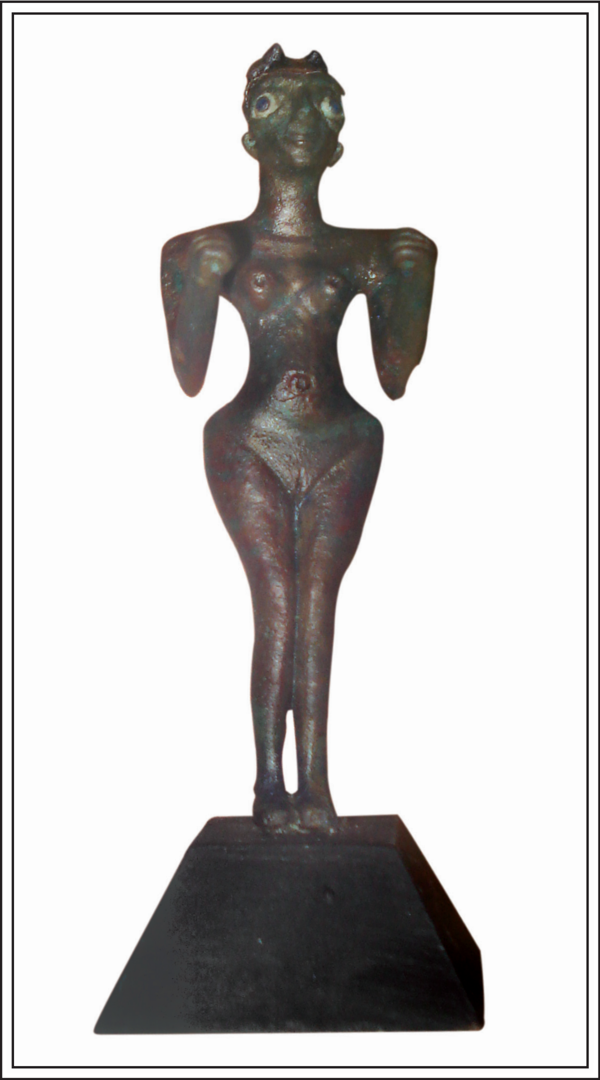
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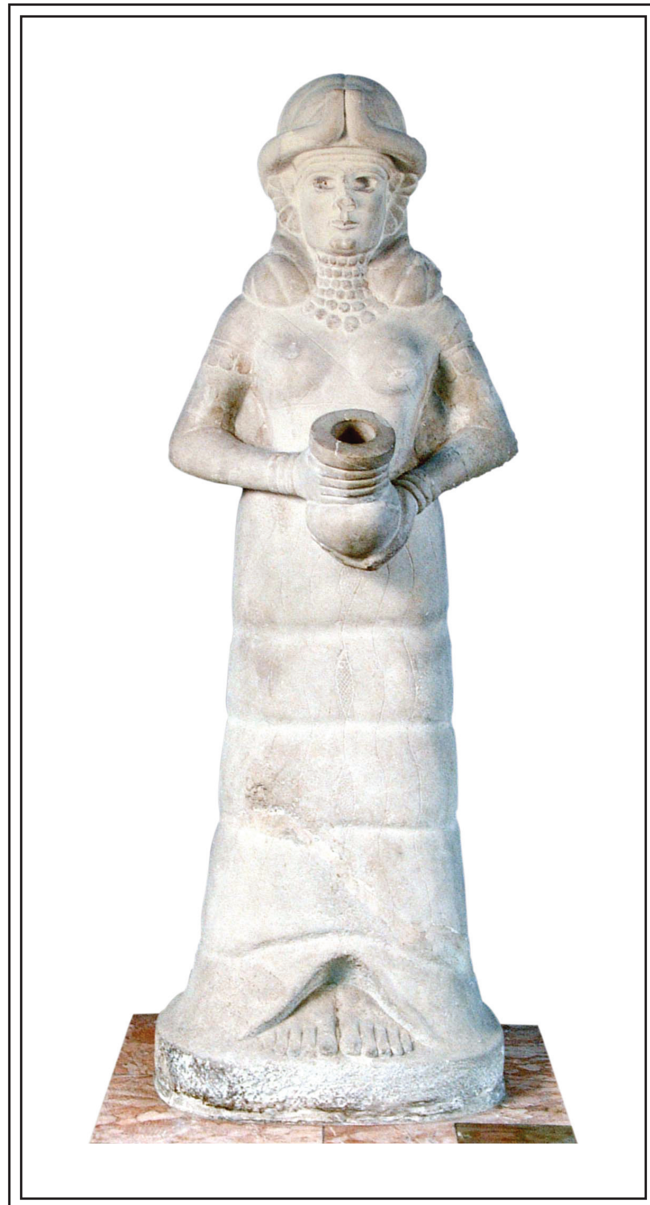


(ƈ)



ĭ ƧǤǄ ƚǂǆǄ - ƧĂǅ ƨǉǂ Ŏ5 ƘþƞĂ ŎƙƒƑ ýŏǆǄƙ!ƒ þơǅ - ƨǉĂƧƕ - ƚŏǋĂ!Ūƒ ǇŏǉƧþ ƴǆǄ ǀƧǄŬ ýǤǆǄƙ

(č) !ƽþ üǀ ƪǁ



Ɣǈơ ƻơǩǆ - ƥŬǒǆ!ƒ ýƕƿ ƧTƵ ǇǆǴƛ!ƒ ǇƧI!ƒ - ǑƮƞ Ƨƞơ - ǐƧǴǆ ƗǂǅǆǆƗ - ƳĂƕǉǒ!ƒ ƗƕƧ

(Ď) !ƽƥ üI ƪǁ



ƽƬǆƥ ƻơǩǆ - (ƥǓǒǆ!ƒ ýƕƿ ƚ !ǴƛƒƑ ƻ!Ǖƒ) Ĭ!ĂǕƒ ƚǒǂǅǆ!ƒ ƘǓǔƪ!ƒ ƧƮƵ - ǑƮƞ!ƒ Ƨƞơ - ĭƧǴǆ ƚǂǅǆǆ - ǴǈǒǉƧĂǅ ƚǒǉƺǆ!ƒ

(ď) !ƽƥ üƖƪǁ



ǚƘǒƒ - ǅǕƒ ƚǌ!Ǔƒ ǘƛǆǩ ǴǌǇǋ ƥƖƺǆ!ƒ Ǉǆ ƚǒƧǴƼ ƚǒǆǅ

(Ð) !ƽƥ ül ʅ‖ɛ



ǖhǒƒ - Ǐ ƛǇǰƊ ƚnj!ƈ ýƛdžƙ ƚǒƧƓƤ5 ƚǒdžƥ

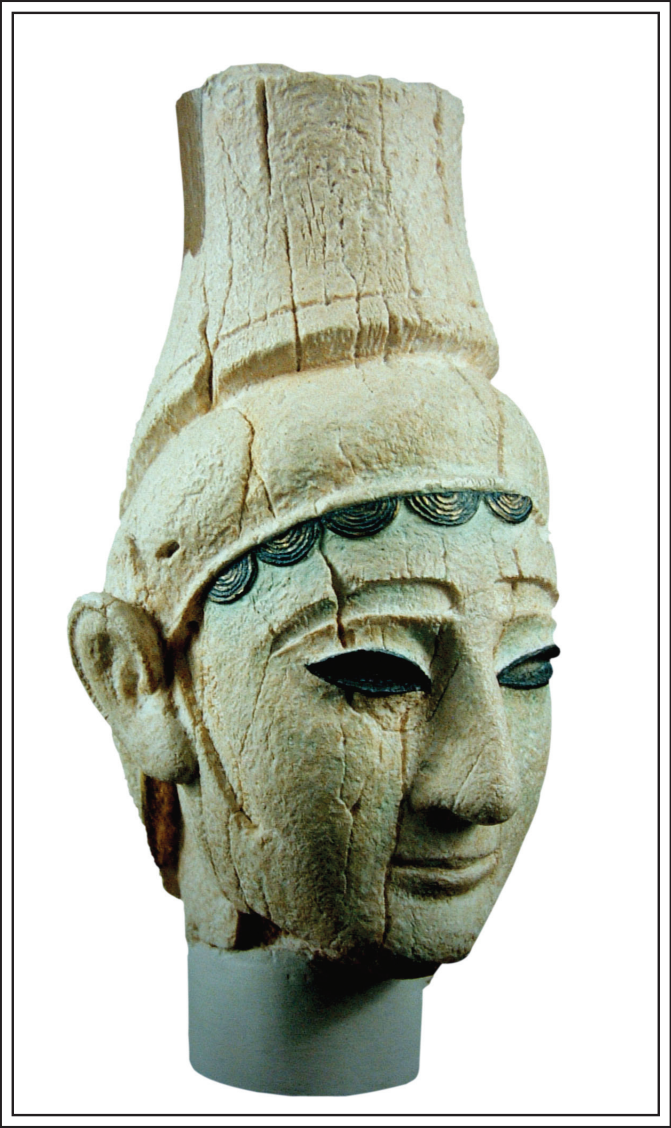
(đ) !ƽƥ ül ƪǁ ●



(ƈ)
ǚǁŏƒ - ƯƍĂơ ƚǌƞƒĂ



(Ɣ)
ǚǁŏǥ - ŎǉƒĂƱƪƒ ǆƙƤ ƚƶǁƱ



ƽƬǆƿ ƻơǘǆ - ƿǙǑǆ!ƒ ýƕƿ ƧƬƻ ƚ!ǤƛƒǇƧƖ!ƒ - ƘǒƧǤƸĂǄ - ǑƞǤƺ!ƒ ƩǄƧ!ƒ

(ē) !ƽƿ üƖƮ ●



(Ɣ)

lǴöơ!ƒ lƨǴTĂ þöǗ ƔƨơƒĂ ƔƮƤ!ƒ łǗƨ
ăƨƤŰƒ þö!Ǵǚ łŏƨƮǆ!ƒ

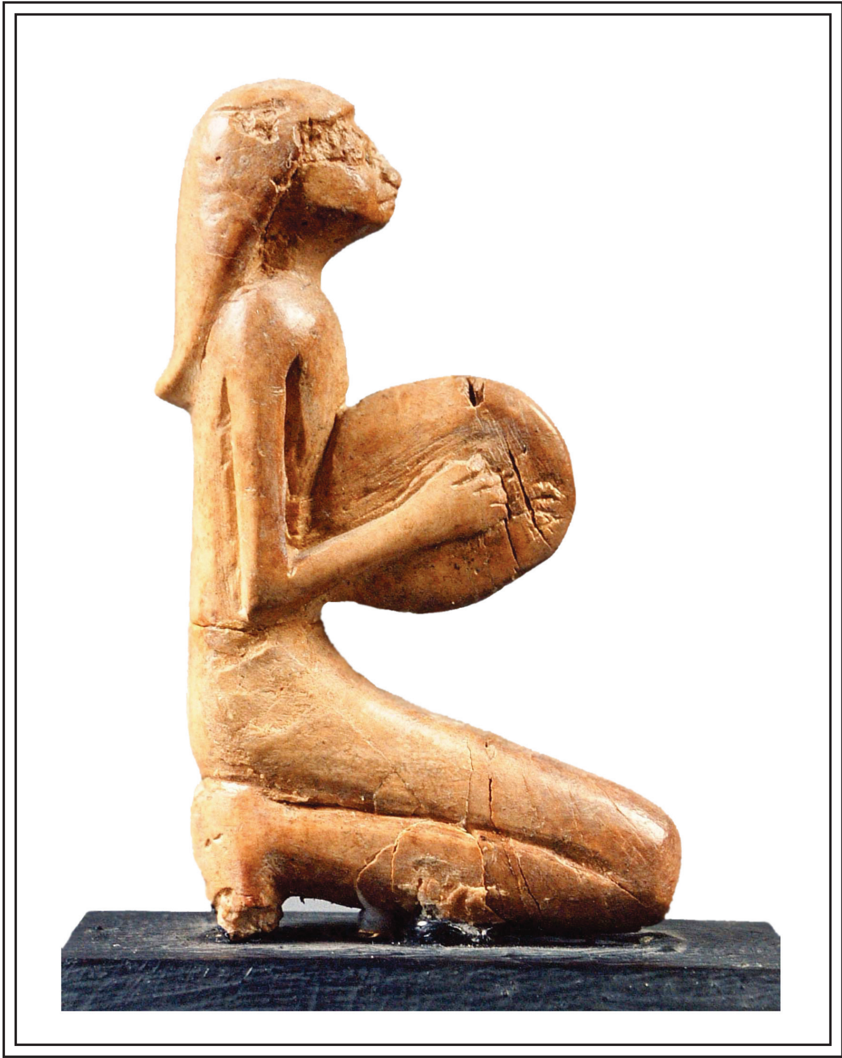


(ƈ)

ƘŏƨǴƸĂǷ - łŏǋĂ!Űƒ ŎǇƨlǖ lǴǈƵ łǌ!Űƒ

ƘŏƨǴƸĂǷ - Ŏǂïǆ!ƒ ƨŏƨƪ!ƒ Ǉŏƨŏ ŎƞǴƵ ΘĂ! Ǉǆ ƨƨǴǚ Ƙơǈ þǋǴTǆ

(Ĕ) !ƽþ ül ƪǁ



ƘǒŞǤƩĂĐ - ýĂѩĂŞǂŰƒ ɣĂǉɳ ƧŢþ Ŏ5 ƻŢƙǂǆ ƻŢƙǂǆ - ɯǤƵ - ƻþ!ƒ ƚ5ƨǤƵ

(Čċ) !5ɓ ül ʅ⫴ ●



(ɣ)

ǐ ƥǕǒǆ!ƒ ǂ !ǤǍ!ƒ ǈƧƖ!ƒ - ǂǒƨǆƥǩ ǀƨǆƒ ƩƉƨ



(ơ)

ǐ ƨǆƥǩ!ƒ ƍǍǒƬ!ƒ ƩǙƞǆ Ǒƽ ƸƬǩǂǆ ǀƒƨǆƒ ǵǤǍǆǩ



ĭþŬŏđž!ƒ ŎǈǤƛ!ƒ ǇŜŀ!ƒ - ŧŏŠđžþkĂ ĭŠđžþk ýƛđžŏ ĭšǤǈŋ ŠŏŠƔ

(Čč) !ƽþ ül Ɣ⑊



ǑǀƱĂ!ƒ ƽƬdžƥ ƹơǩdž - Ƨdžƥǩ - Ƨƞơ - ǏƥǕǒdž!ƒ ǔĂŪƒ ǇƧǀ!ƒ - ƚǂǒǩ ƚƞƧ!ƒ ǴǌǉǀǴƞ Ǐ!ǥĂ ƧǴǩƬƵ ƚƞƧ!ƒ ǔʎdžǒ ƨƧǴ Ʀơǀ

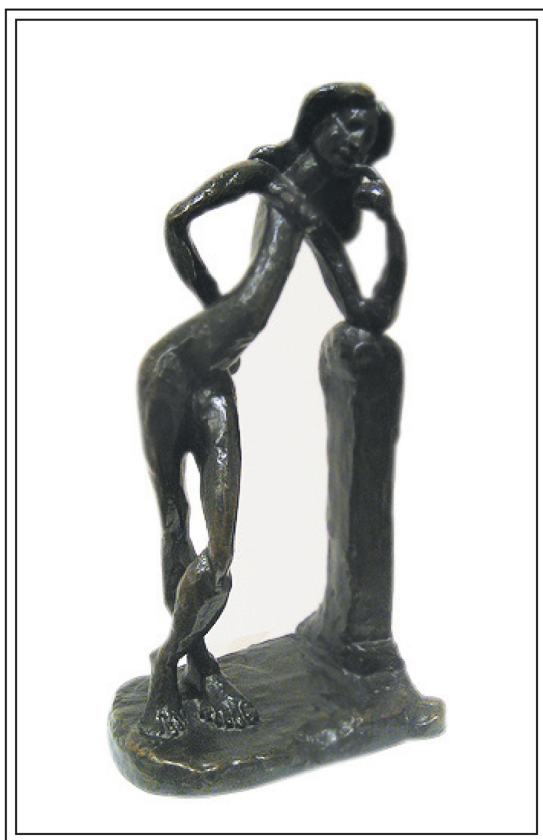
(ČĎ) !ƽƥ üǀƪ

(ɣ)

čĔěČ - łơƒڪƙ٦ƒ Ŏ5 ł٦ƿƒڪ - ∑Ǵʒǒþ ڪǴƐþƒ
(ǅ٦Ďď x čđ x ĐĒ) ƨǉĂڪǀ

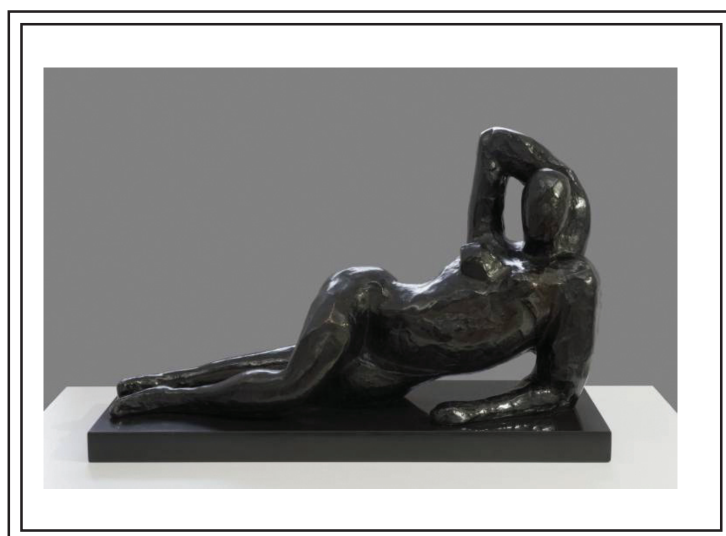
(ƈ)

čěČČ - ǤǌǀڪƒĂƞ ĭþƙڪƙ ł٦ƿƒڪ - ∑Ǵʒǒþ ڪǴƐþƒ
(ǅ٦ Ďē x Ďď x Đē) ƨǉĂڪǀ



(ب)

Σ ǒǩƓǆ ĭ ƨǉǋ



(آ)

(ǅ ƪ čđ x đČ x Ďě) ƨǉĂƨƕ - čěĎē - ƚǒƖǓƘƪǆ!ƒ ƚǒƨƓƺ!ƒ - Σ ǒǩƓǆ ĭ ƨǉǋ

Σ ǒǩƓǆ ĭ ƨǉǋ - ƖƉƨǆǕ! ƘƓǨĂơǉǆ

(ČĐ) !ƽƥ üƖ ƪǁ



(ƈ)

(ǆƪ ěč x čďě x čĒĐ) ƨǉĂƧǃ - čěďē - ƚǂǆ!ƒĂ ǁǆ!ƒ - ƧĂǆ ĭƧǉǋ



(Ɣ)

(ǆƪ čĐ x ďď x čē) ǇƥƶǆǄ - čěďě - ƚőǁǈƪǆ!ƒ - ƧĂǆ ĭƧǉǋ

ƧĂǆ ĭƧǉǋ - ǀƧǆǆ! ƘǤĂơǉǆ

(Čđ) !ƽƥ üǀƪǁ

(ƈ)

čĕđē - ŧƽƿƒĂ ǀƨǆƒ -ǑķǒǆĂǂƓƞ ĂķƧƞ!Ɒ
(Ǉʅ.Ďē x čĐ x Ēĕ) ƨǉĂƧƞ

(ɣ)

ƨǉĂƧƞ - ǀƨǆǓ ýƓǆǩ ǇǄž Ƈƨƞ -ǑķǒǆĂǂƓƞ ĂķƧƞ!Ɒ

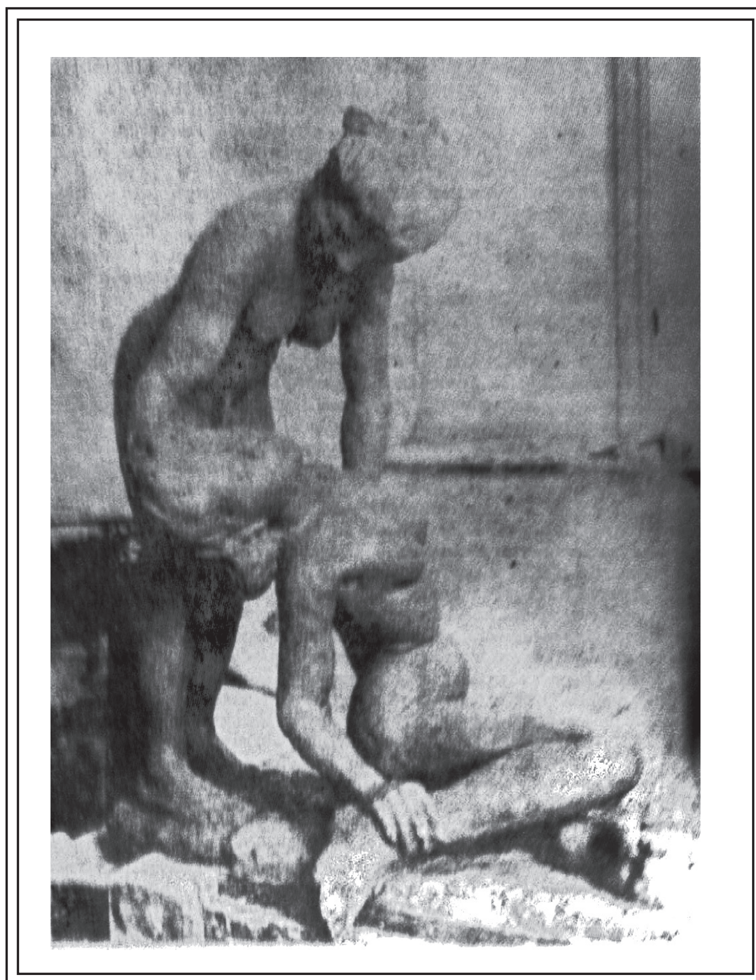
ǑķǒǆĂǂƓƞ ĂķƧƞ!ƈ - ǀƨǆǐ! ƘƓķĂơǉǆ

(ČĒ) !ƽƥ üǀʅǁ ●

(ب)

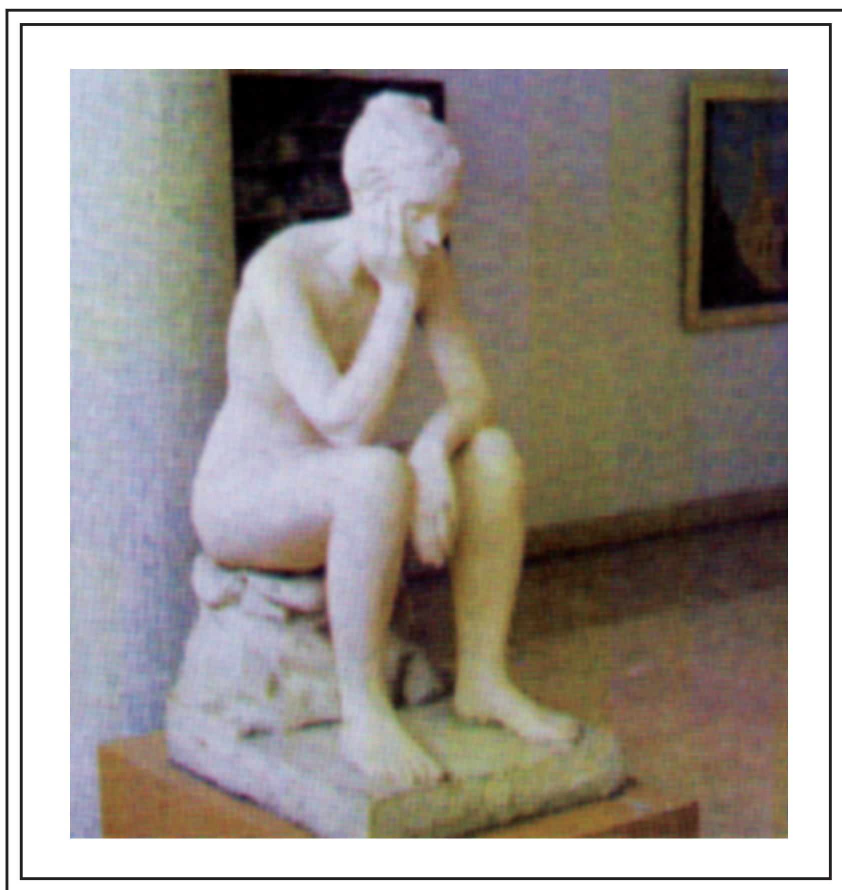
(آ)





ƚ ĎĂ!ƒ ŞƒƥƖdžƲ ǑƵǒƲƱ!ƒ Ďƞơ!ƒ ǇǇdž ŞƺŢĎ - ǑǈƱĂ!ƒ ƽŢdžƥ ƸơǩdžƧ - ƚƽnj! - ƖƥŞĂ ǁǵƞ

(čċ) !ƽƥ üƖƪǁ



Ɣƞơ ƻơƙǆ - čěđČ - ǀƧ‡ƽǆ!ƒ - ƥǆơǆ Ǒơƙ5

(čČ) !ƽƥ üǀƪǁ



Ɣǅơ ƻơƙǆ - čĕđč - ƚŏlǅƙʅǆ!ƒ - ƥǆơǆ Ǒơƙ5

(čč) !5ƥ ül ʅ⦀ɛ

ƒ η - ǅʅ ēĎ :ƳǴƽƙƨŬƒ - ǀǅƨǆŬ ǇǒĂǂƙ - ţǴƤƗ þƨƽ!ǅ



ƘǤǉǒǉǤdžʎ!ƒ ƴǚƱdž - Ɣǚơ Ŏ5 ŎǉǤhdž!ƒ ƘǤnjŋƒĂ ăƥơǫ Ĭǚ Ƶ ƨƧǤu Ƙơǉ - ƖDƧdž!ƒ ƔǉǤŋ Ĭ!ǫ ƧŢǤǉƵ Ɩƥz! ǇǰĂǂk - Ŏ!ĂhǉkƪƒƥŏơĂ

(čď) !5ƥ ül ƪ‖ɛ


(Ɣ)


(ɯ)


(þ)


(ƈ)

ƨǒǆƨƱƿ ǅǔƪ!ƒ ƥǆƵ - ǀƨǆ!ƒ ǇƵ ǇǒĂǂƙ

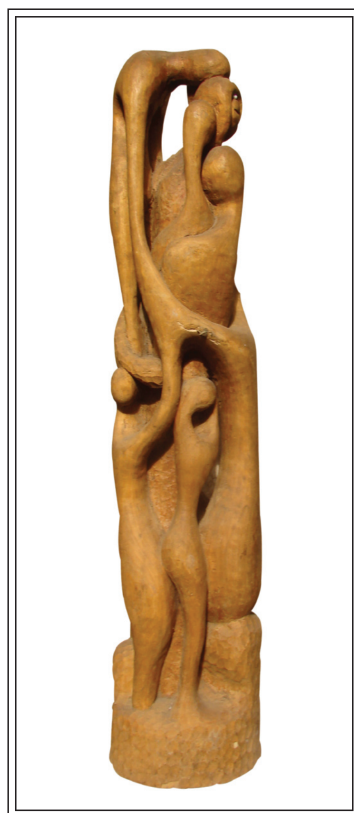
(čĐ) !ƽþ üǀƪǁ



(Ɣ)



(ɯ)



(ƈ)

ƚŏǉǦƛ!ƒ ƚǇơƧǆ!ƒ - ƔTP - ƻĂǇPǆ ƿŏƶɭ - ɪƨɭŰƒ ǇƵ ǇŏĂǂƙ

(čđ) !ƽƿ ül ɭ⫴ɛ

ƻĂïƤđž þőƶƪ - łƨƪŪƒ ǇƵ ǇŏĂǂķ! ƚőƱƤ ƚƪƒƨþ



ēđ xĎČ xĎđ - Ư ŏǶ Ŏʅ ĂƧƥ Ƨηơ - ł ŏƥơ!ƒ ǇƨǙ! ƨǆƥ ƻơǩǆ - čěěč - Ʀpđǆ Ǉǆơ Ƨ!ƒ ƥƵ - ŎƑǇƛ ƥŏƧɳ

(čĒ) !ƽƥ ül ʅ

(Ɣ)

(ɯ)

(ƈ)

čē x Ďď x ĐČ - ǄǴƤƧ - ł ǒƥơ!ƒ ǇƷǈ! ƨǆƥ ƻơǩǆ - ƘƥƋǆ ǇǆǒơƧ!ƒ ƥƕƵ - ǑƑǤǰƛ! ǇǑĂǂƙ

(čē) !ƽƥ üĺƪǁ

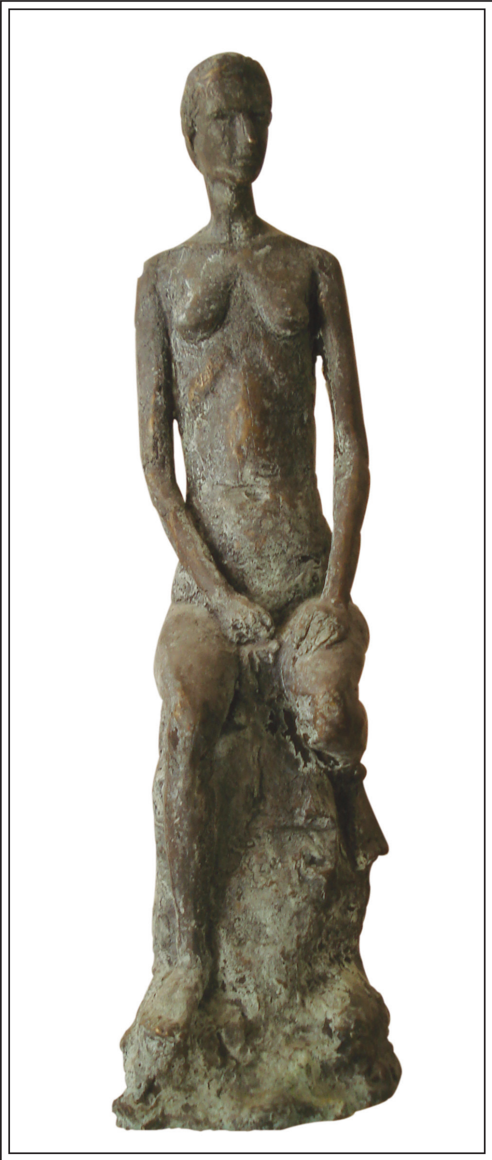


čěěĚ ƘǤǉǚ!ƒ ƚǒǐǂ - Ǆƪ ĎĎČ ƳǤƽƙŞƍ - ƨǉĂŞǚ - ƚǆơŞ ƴǿþĂ - ŞĂƨŰƒ Ƙǉǚ ƚ!ĂƤ

(čĚ) !ƽþ ül ƪǁ

Ǳɿ đď :ƳǴƙƧŬƒ - f η - čĕđĒ- łŏƧĂɿ ǈǆ ǀǴƘ - łǚŏηǈƿ ǈǅǈƥƵ

(Ďċ) !ƽƥ üǀɿǁ



(čđ x čĎ x đČ) ƨǉĂƨƞ - Ɨ ǒƥơ!ƒ ǇƺǄ! ƨǆƥ ƻơǨǆ - čĕěĚ - ǑƵǴƼƨ!ƒ ǇǴǉƥƵ - ǀƨǆ!ƒ ǇƵ ǇǒĂǂǨ

(ĎČ) !ƺƥ üǀ ƪǁ ●



.ƚƛ!Ǵƛ!ƒ ƚǽơƨǆ!ƒ - ƨǉĂƨǇ - ǐþĂƨǴ ƨǋǴǆ - ŎƑǴǉƛ! ǇǒĂǂƙ

(Ďč) !ƽþ üǀƪǁ ●



. Ĭ ƥĂƧǴǘ!ƒ ƧǋǴǆ - ŎƑǴǉǺ!ƒ ǇǒĂǂǨ! ƗǒƱƤ Ɨ ƪƒƧƥ

(ɔ - Ďč) !ƽƥ üI ƪǁ

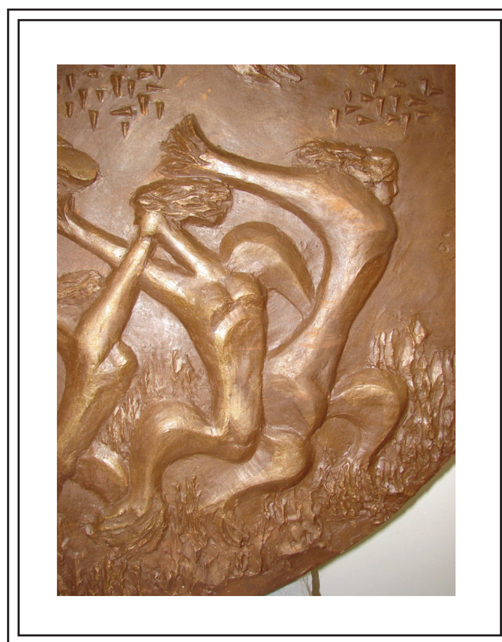
(ɯ)

(ɣ)

(ƈ)

.ŧƛ!Ɠƛ!ƒ ŧǄơŞǆ!ƒ - Şƙʅö!Ăƞ - ţ ĂǄƵ Şƒƨǉ - ĭ ĂƛǉǷ ǇöĂǂƙ

(ĎĎ) !ƽƥ üI ʅǁɛ



(Ɣ)



(Ш)



(ƈ)

ƚǺ!ǴǺ!ƒ ƚǚơŞdž!ƒ - ƧƙƪǒĂŀ - ƫ ĂǚƵ ƧƒƨǈƼ - ƨƧǴŀ ƘơǈƼ - ƩƧƶ!ƒ

(Ďď) !ƽƥ üƖƪǁ



(Ɣ)

čěĕđƨǉĂƧħ - ǇŏǋǴƬ þĂdžơǆ - ƜĂƨ

ƚ ŏþơ!ƒ Ǉƽǁ! Ƨdžþ ƻơǩǆ (Ē x ě x ĎĒ)



(ƈ)

čěĔČŎǁƱǆ ƭ ŋ - ǇŏǋǴƬ þĂdžơǆ - ƧƒĂơ

ƚƽǴƖƛ!ƒ ƖƧƒƨĂ ƘǴŏǉǩƖǆ - (ďđ x đđ)

ǇŏǋǴƬ þĂdžơǆ - ƘǴŏƑǴǉƛ! ƘǴǩĂơǉǆ

(ĎĐ) !ƽþ üƖ ƪǁ

ƚǒǂǒƧǆǕ̄ƒ ǀƥơǩǆ!ƒ ƘǴǒǕĂ!ƒ - ǐƧĂƪ Ƨƞơ - ƥǒƪ!ƒ Ÿƒƥǋ Ƶ - ǑǀƬǆƥ!ƒ ƟĂǈ ƚǉǒƽƪ ǇǆƧǨƬƵ

(Ďđ) !ƽƥ üǀƪǁ



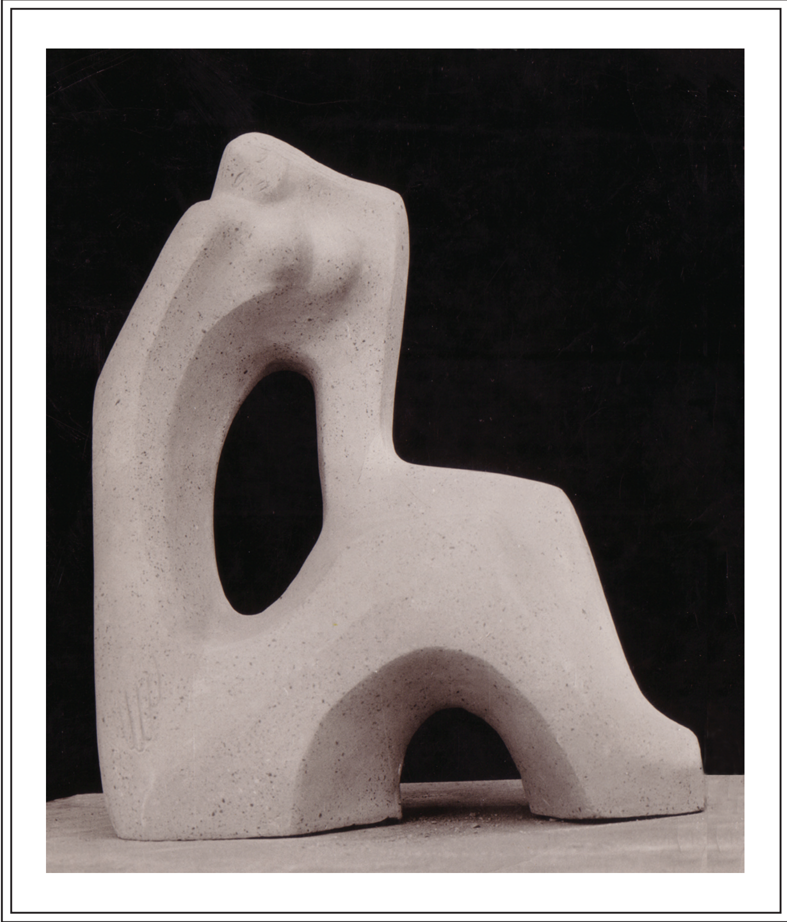
(ĎĒ) !ƽƥ üƖƪǁ

ŧλ!ĞλÌ!ƒ ŧǁơŞdž!ƒ - Şƙʅŏ!Ăƕ - ĞŢĞƕ!ƒ ĎžŢĞƵ - ǑƑĞǉλ! ǇǰĂǂƙ

(Ďē) !ƽþ üŀʅǁɛ

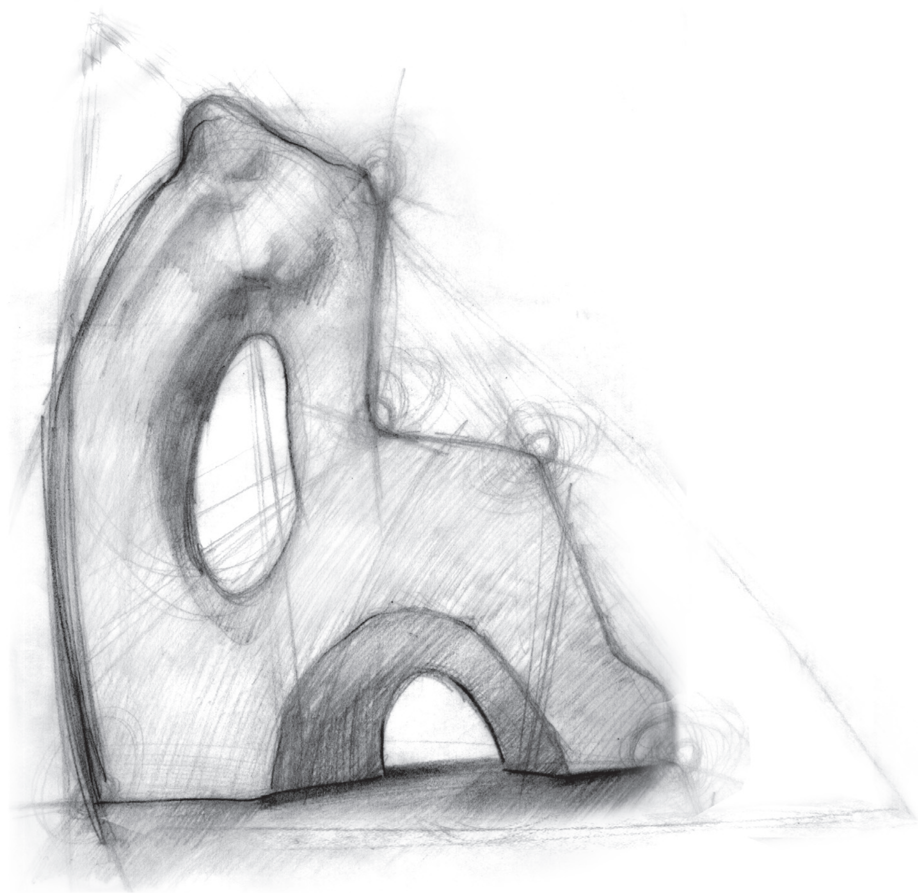
ǂƛ!Ǥƛ!ƒ ǂǚơƨǆ!ƒ - ƨǉĂƨƞ - ǤƬǤƞ!ƒ ǅ Ʈ ǤƵ - ǀƊƨǆ!ƒ ǇƵ ǇǒĂǂƙ

(ĎĚ) !ƽƥ üǀ ƪǁ



(ǅǐƪ ĒČ x čđČ x ĎďČ) Ǒǁǁơ Ƨƞơ - ƥƪǕƒ ăƧƥ - čěěĚ - ƥǆơǕƒ ƥǆơƊ - ƚƪ!Ɠƞ ǀƊƧǆƒ

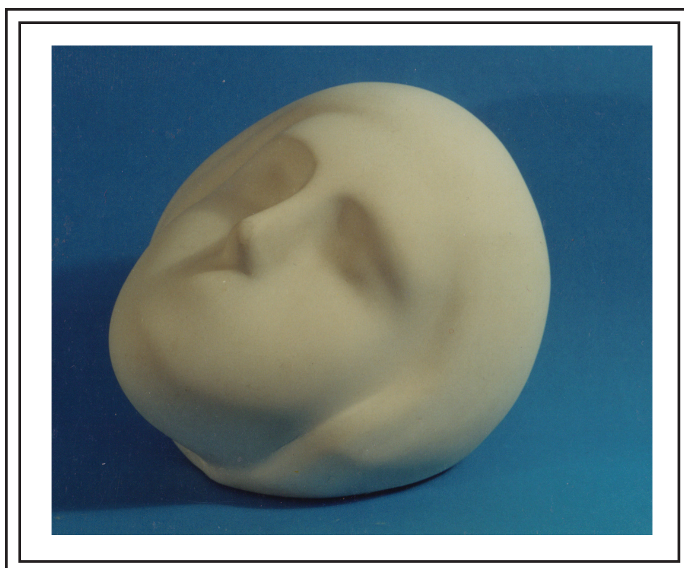
(ďċ) !5ƥ üǀƪǁ





(ɣ)

čěěČ - (Ǆʅ Ē x Ě x čđ)ƨǉĂƧƕ - þǆǅơŰƒ þǆǅơƊ - ƚǆĂǆƊ



(ƈ)

(Ďđ x Ďđ x Ďđ) ĭĂŢǆ ǇǒƱ - ĎČČČ - ǤǉǤþ ǇǆǇ ǊɳĂ - þǆǅơŰƒ þǆǅơƊ

þǆǅơŰƒ þǆǅơƊ - ƖƊƧǆǅǉ! ƘǤƙĂơǉǆ

(ďČ) !ƽþ üƖʅ⫴

(Ɣ)

(ƈ)

(čđ x Ďē x Đđ) ƨĂŋ ƔTP - ƚ5ƓƖƛ!ƒ ƖƧƒƨĂ ƘƓöƖǰƖdž - čěĚĎ - ƘƓŋöƧ5 ǋöƨǈ - ƧĂ5Ʈz!ƒ ƖƉƧdž!ƒ

(ďč) !5ƥ üƖ ƪⅲ



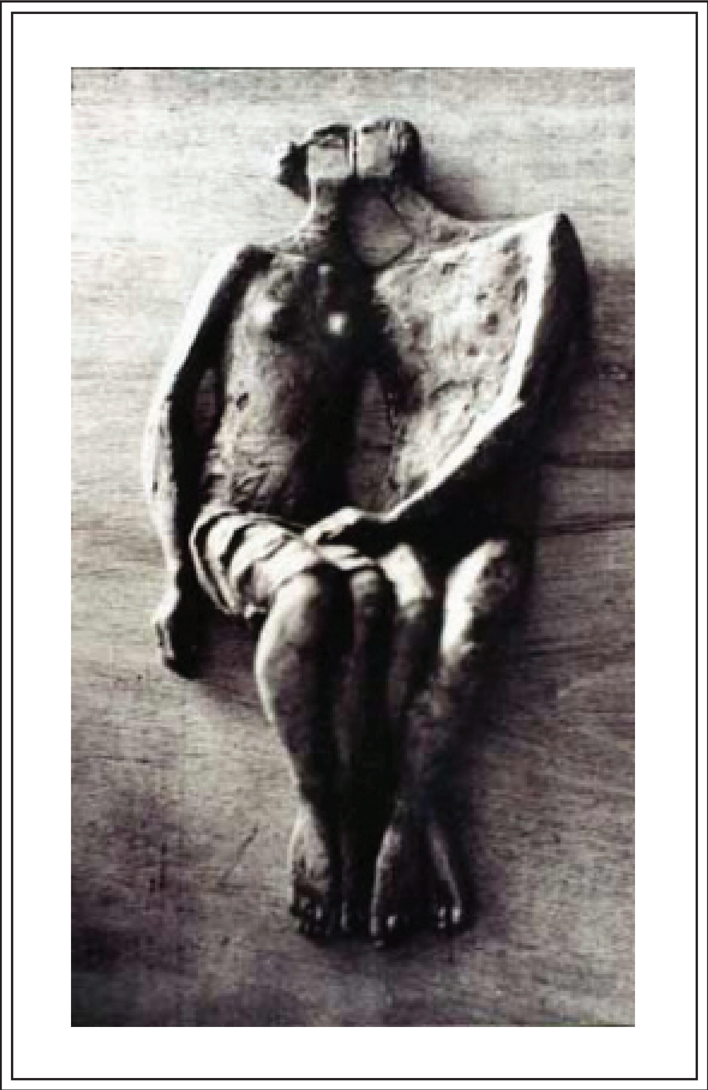
ƚλ!Gλ!ƒ ƚǐơƨǆ!ƒ - ƔƬƤ - ǇǒƬƨƕ ƨǌƲǆ - ǀƨǆƒ ǊɳĂ ǇǆɯƘǒ ǇǒĂǂƙ

(ďĎ) !ƽƥ üǀʅǁ



(ƥǒƥƠ) ǇƥƵǆ - ƩǒƧƓ - čěěě - ƒƧǒǆ ƥǆƠǆ - ǏƱǆƙ ǀƧǆƒ

(ďď) !ƽƥ üǀƪ



ƚ5ǴǀƛƗƒ ǀƧƒƨĂ ƘǴŏǇǨǀǆ (ĐČ x ēđ) - čĕĚĎ - ɵĂƥơƥ ƥƒƌ5 - (ƨƧǴ ƘơǇ) ǀǅƧǆƒĂ ýɳƧ

(ďĐ) !5ƥ üǀ ʅǁɛ ●

(ɯ)

(Ɣ)

(þ)

(¢)

(čďđ x Ðď x Ďđ) čěěĚ - ƔTP - ǀƊƧǆǕ ǇǰǍǂǨ - ƥǒǆơ!ƒ ƥǜƷ ǄǮǂƉ

(ďđ) !5ƥ ül ʅǁ ●

(ĔĒ x ĎČ x čČ) čěěČ - ƔƬƤ - ƚǒĂƛǷ ǉĂƞĂ ƖƥƵ! ǇǰĂǂƙ - ƥǒdžơ!ƒ ƥǜƵ ǅƛǂǷ

(ďĒ) !ƽƥ üƖƪǁ



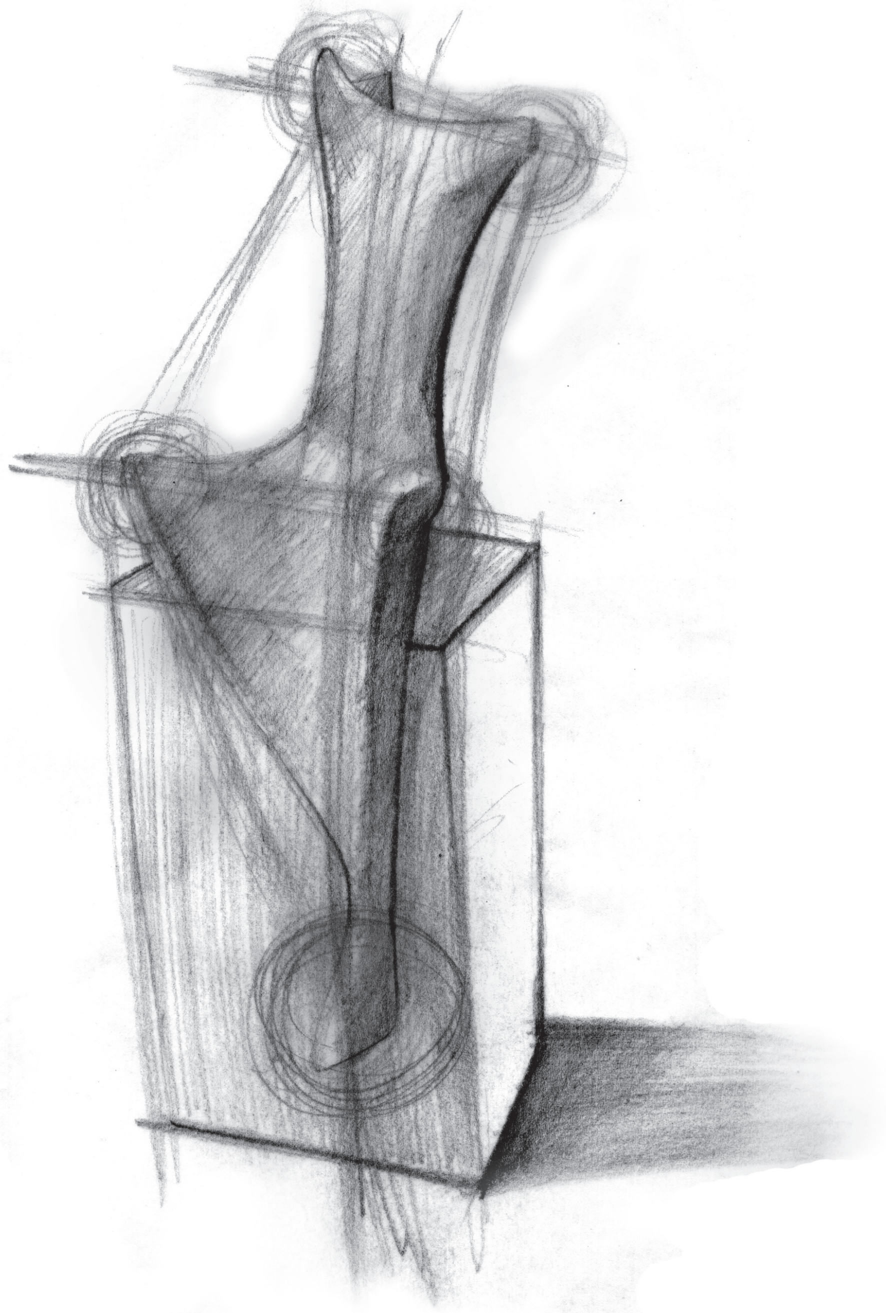
(Ɣ)



(ƈ)

ƚƛ!ǴƛƒƚǄơƧǆ!ƒ - ƔTP - ǇǰơǆƧ!ƒ ǑƼƱ! - ǐĂƛǈ ƥƪƞ! ǑǉĂ‡ƙ

(ďē) !ƽƥ üǀƪǁ



ǈǰơdžƧ!ƒ Ǒƺʊ! - ǐ Ăƛƿ ǈǰĂǂƙ! ƚǒʊƤ ƚʅƒƧƥ

(ɔ - ďē) !ƺƥ üƖ ʅʊ ●



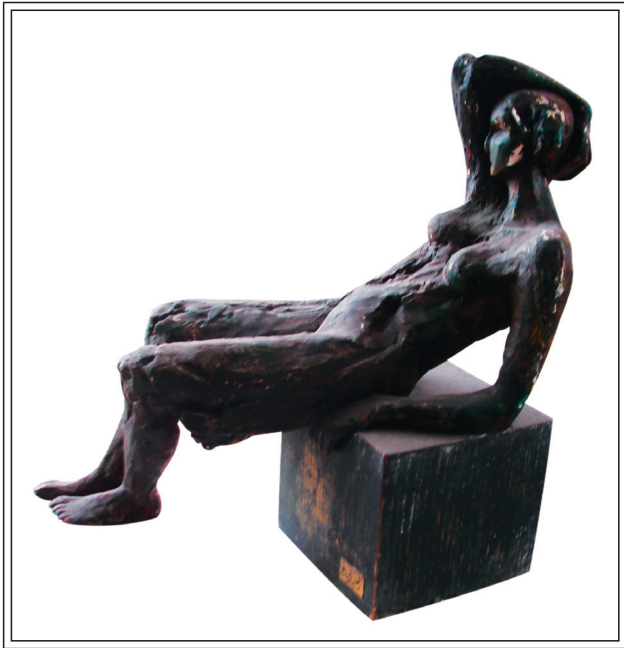
ƗƛƓƛ!ƒ ƗǎơƧǆ!ƒ - ǇƥƶǆǆŽ - ǇǒơǆƧ!ƒ Ŏƾƻ! - ǇƒĂǒơĂ ƖƧǆŬ ǇǒĂƚƙ

(ďĚ) !ƽƥ üƖƪ ⅲ



ƗÀ!ǴÀ!ƒ Ɨǘ̈ơŞdž!ƒ - ƘǴdžǴƤ Ɩþƻ - ǴƬǴþ ýŏdžŋ - ƖDŞdž ǊŋĂ! ǇŏĂǂƙ

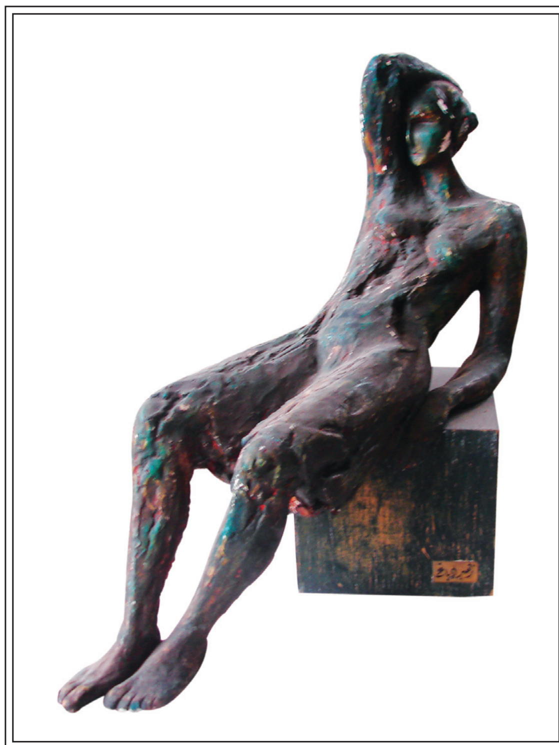
(Đċ) !ʒþ üƖʅǁ



(ɯ)



(ɣ)



(ƈ)

ƚƛ!ƓƛƒƚǄơƧdž!ƒ - Ƨƙʅő!Ăʉ - ƷƓʉƥ ƧőǌƨƧ - ƖƊƧdž!ƒ ƥʅƞ! ǇőĂǂƙ

(ĐČ) !ƽƥ üƖʅ⫴ƐƐ ●



(ƈ)



(Ɣ)

(ďžƪ ĔČ x ĔČ x ĎđČ) Ķ!ƨǴ ƨƞơ - ǑƕĂǈƞ!ƒ ƇƒƥǒĂƪ!ƒ ýƤƥďž - ĎČČĔ - ǐƨƞǋ ǊǑƨǉ - ƿǒƪǍƧƺ!ƒ ƠďžǗďžƕ ǑƙƒƨƘ ƴƞĂ

(Đč) !ƺƥ ül ƪ

(ďČ x ďČ x Đđ) ƨǉĂƨǃ - ƚ5ǴlƛǃƒlƧƒƨĂ ƘǴǒǉǩlǆ - čěĚĎ - ĭƧηǋ ǊǒƨǉǀƚǆĂǅǄ



(ĐĎ) !5ƥ ül ʅǁ

(đČ x đČ x čĐČ) Ưǒƕ ƨƞơ - ŧǒpŖǖ!ƒ Ŏ5 ŧǒưǦƨ!ƒ ŧǇǒƿdž!ƒ - čěěē - ƨƺ!ƒ ǇǴƪơƒ - ǀƨdžƒ ƳƦƞ

(Đď) !5ƿ ül ƪǁ



ƽƬǆƥ Ŏ5 ƭǒǉǤǌǤǒ!ƒ ǀƨǤ5ƪ!ƒ ƘǤǒǉǩǀǆ ǇǆƸ - ĎČČĐ - (Ǆƪď Č) - ƨǉĂƨƕ - ƭǆơƧ ƨǒǆƪ - ŎƑǤǉƛ

(ĐĐ) !5ƥ üǀƪǁ



(Ɣ)



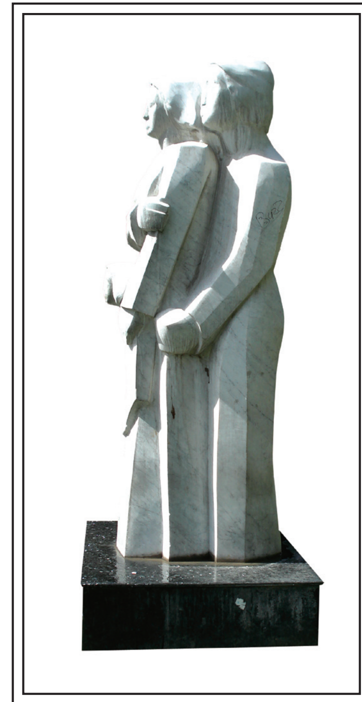
(ƈ)

.ƚƛ!Ɠƛ!ƒ ƚǅơƧǆ!ƒ - ƨǉĂƧƕ - ŎǅƵ Ĭ5ƱƮǆ - ƘƓŏƑƓǉƛ

(Đđ) !5ƥ ül ƪǁɛ


(Ǆǐ ďČ x čĚ x đĒ) ƨǉĂƧǈ - čěěď - Ǆǚǐ Ǒ‡ƨ - ǀǅƧǆƒ ƥǐƞ! ǇǒĂ‡ǩ

(ĐĒ) !ƽƥ üǀǐǁ ●



(ɰ)



(ƥ)



(Ɣ)



(ƈ)

(Ǆƪ ĔČ x ĒČ x ĎēČ) - ĎČČĎ ƾƬǆƥ - Ư ǒǊ Ƨɳơ - Ǆǔƪ Ǒ‡ƨ - ƖƧƪŪƒ ǇƵ ǇǒĂ‡ƙ

(Đē) !ƽƥ üǀƪǁ



(ǅƪ čĒ x čĒ x ďČ) - Ƙ!ƨǴ + ƨǉĂƧ - ƚ ǒþơ!ƒ ǇƷǅ! Ƨǆþ ƻơǩǆ -ĎČČč - ǴǉǴƵ ǐ ƨǴƸ - ǇǴư ǩơƒ

(ĐĚ) !ƽþ ül ƪ



ƚƛ!ƓƛƒƒƭǏơƨǆ!ƒ - ƨǉĂƨǃ - ŎǃǋĂ ǄƨǂǄ - ƚŏǏǨƮǆ ǀƨǆŬ ǇŏĂǂǨ

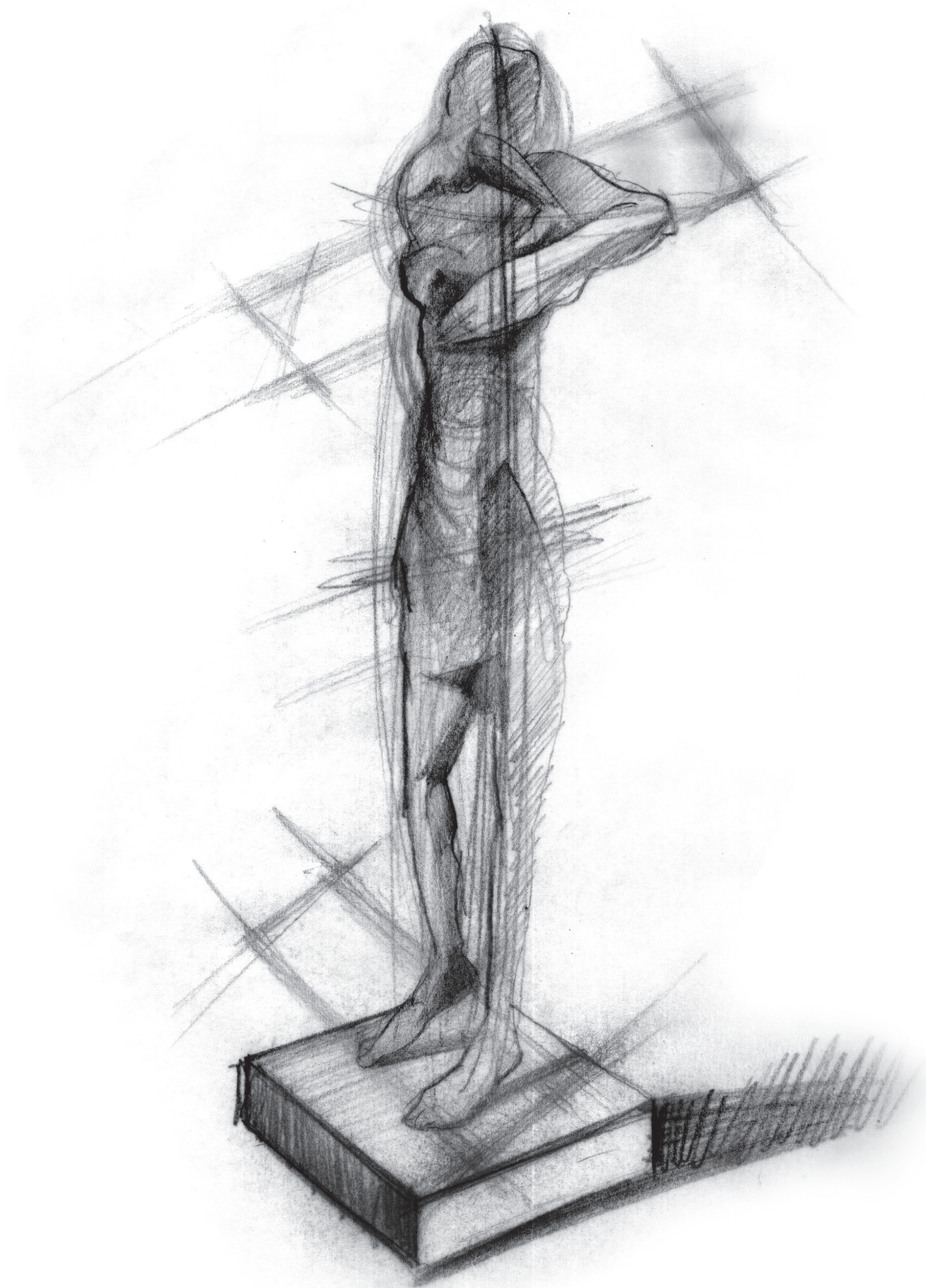
(đċ) !ƽþ üǀƮ⫴ ●



(ɣ)



(ɗ)



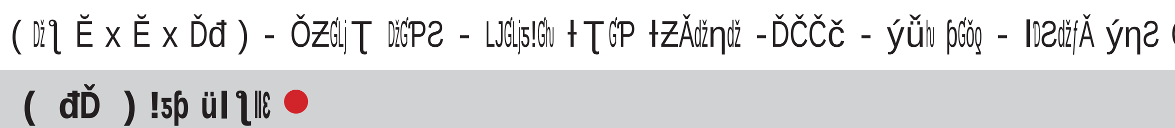
ƟĂƥơƥ ƨŏƨƶ!ƒ ƥƕƵ - ăƧƶƙƙ ǀƉƧǆƒ ǇŏĂǂƙ! ƚŏƱƤ ƚƪƒƧƥ

(Ɔ - đČ) !ƽƥ üǀƪ⫴ɛ



(čđ x ďĐ x čĐđ) - ƨǉĂƨǈĂ ƔƬƤ - ĎČČĐ - ƘǒƨǤƩĂǃ ǑơĂ Ǉǆ -ýǔǈ ƥǤǫ

(đč) !ƽƥ üǀ ƪǁ ●





(ш)



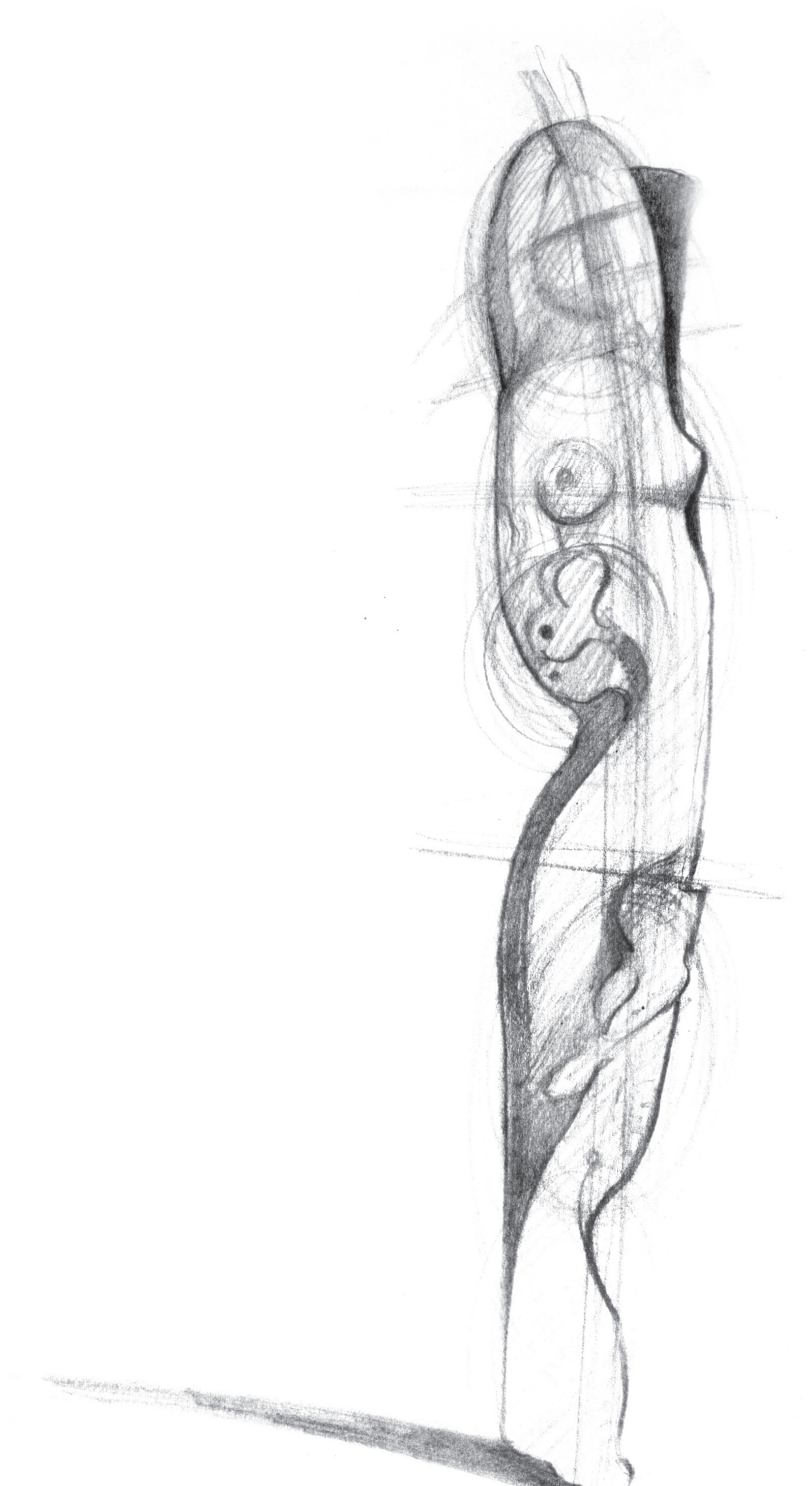
(ƈ)



(ɣ)

.ƗƛǃƛƒƗǄơƧǆ!ƒ - ɣƬƤ - ĂǉǴƞƶƕ ƥǆơǆ - ŎǉƒĂǒơ ƧƮǉƵ ƴǆ ǀƊƧǆŬ ǇǒĂǂƙ

(đď) !ƽƥ üǀ ƪǁ



.ĂǈǤƞƶ ƥǆơǆ - ŎǈƒĂǒơ!ƒ ƧƮǈƶ!ƒ ƴǆ ǀƧǆ!ƒ ǇǒĂǂǨ! ǂǒƱƤ ǂƪƒƧƥ

(ɔ - đď) !sƥ üǀƪǁ



.ƚƛ!Ǥƛ!ƒ ƚǐơƧǆ!ƒ - ƔƬƤ - ĂǉǤƞƶƕ ƥǆǒơǆ - ƚǒƧǤǆƶǆ ƨƮǤǉƵ ƴǆ ǀƧǆǕ ǈǰĂǂƙ

(ǆĐ) !ƽƥ üǀ ƪǁ

(ǅƪ ĎČ x Ďđ x čďČ) - Ƙ!ƨǴ Ƨɳơ - ƚ ǒƥơ!ƒ ǇƼǅ! Ƨǆƥ ƺơƙǆ - ƺǴƪƵ ĂǷ ƥƒƋ5 - ǑǈƒĂǒơ ƧƮǈƵ ƴǆ ǀƧǆƒ ǊɳĂ! ǇǒĂǂƙ

(đđ) !5ƥ üǀƪǁ



ƚǍ!ǴǍ!ƒ ƚǚơƧǆ!ƒ - Ƙ!ƨǴ Ƨɳơ - ƷǴƪƵ Ăǜ ƥƒƋƼ - ǇƒĂŏơĂ ǀƧǆŬ ǇŏĂǂǩ

(ƋĒ) !ƽƥ üǀƪǁ

ƚƛ!ƓƛƒƚǄơƧǆ!ƒ - (čē x ĎĒ X đē) Ƙ!ƨǤ Ƨɳơ - ƚ ǒƥơ!ƒ ǇƷǄ! Ƨǆƥ ƻơƙǆ - ƧǒƖƬ ƻĂƧƶǆ - ƚǆĂǆŪƒ ǇƵ ǇǒĂǂƙ

(đē) !ƽƥ üƖ ʅ⫴ ●



(آ)



(ب)



(ج)

(ǅƪ ěđ) - ŎǋƒƧŏǫ ǄǴƤƧ - ƚƼƓlƛ!ƒ lƧƒƨĂ ƘǦŏǉǩlǆ - čěěĒ - ƩǉĂŏ Ǉŏƪơ - lĂƬǈ

(đĚ) !ƽþ ül ƪǁ


(ĒČ x ĒČ x čĚĚ) - ƨǉĂƧƞ - ƚ ǒƥơ!ƒ ǇǮǙ! Ƨǆƥ ƻơƙdž - ĎČČĐ - ƧĂƥƞ ýǒnjƪ - ǇǒĂ‡ƙ

(Ēċ) !ƽƥ üǀƪǁ



(ĎžƮ ĎČ) - ĎžĎČČČ - ƻǖƵ ǈƒĂƨƸ - sardine can

(ĒČ) !ƽƥ üĺƮǁ



ƚ!ǦÅ!ƒ ƚǚơƧǆ!ƒ - Ƨƙƪŏ!Ăŀ - ƔŏƥƇǇǈǋ - ǀƧǆƒ ǋƞĂ! ǇŏĂǂƙ

(Ēč) !ƽƥ üǀƪǁ



(ج)



(ب)



(آ)

.ŧѦ!Ĝλ!ƒ ŧǚơŞǆ!ƒ - Şƙʅŏ!Ăʉ - ĭþŏŞʉ ǚŏʅƒŞ‡ - ǇĴŏǥDŞǆŬ ǇĴŏĂ‡ƙ

(ĒĐ) !ƽþ üǀʅǁ



čĕĔđ ƚŏƱƵ Ƨŏƥ - (ǅƪ ĎĎđ) - ƘǉǆƪǪ - ǐƥŏƧǊ ǚŏƪƒƧǂ - ŎǊƮǉ ýǆƵ - ƚǆĂǆǕƒ

(Ēď) !ƽƥ üƖƪǁ



.(ǅǐ ďČ) - ĎČČĎ - ƨƙ ǒ!Ăǚ - ƘǴƨ ýǆǱ - ƚ!ĂǴơǆ

(ĒĐ) !ƽƥ üƖ ǁ

.(ǅǚ Ɩ ĐČ) - ĎČČď - ƧƙƖǒ!Ăǜ - ƘǴǒƨ ýǆǅ - ǇƒĂǒơĂ ǇƧǆƒ

(Ēđ) !ƽƥ üǀƖǁ

.(Ǆǈ Ďđ) - ǄĎČČČ - Ƨǩ ǒ!Ǎǚ - ƘǦǒƨ ýǆǅ - ǫǒƧǦǩ

(ĒĒ) !ƽƥ ül ǁ



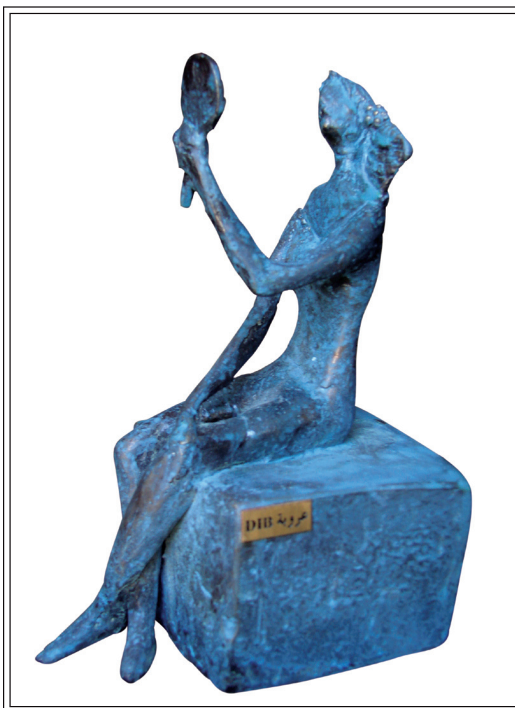
(ب)



(آ)

ƭȂ!ƓȂ!ƒ ƭǐơƧǆ!ƒ - Ƨƞơ - (ƾƬǆƥ) ǀƥŏƥƞ!ƒ ƯƧǴƺǆ!ƒ ƭǇŏƥǆ - ƔŏƥƭǜĂƧƵ - ƭƪ!Ǵƞ ǀƩǆǓ ǇŏĂǂǨ

(Ēē) !ƽƥ üǀƪǁ



(ج)



(ب)



(أ)

ƭƛ!ƓƛƒƭïơƧdž!ƒ - Ƨƙƪő!Ăƾ - Ɣőƥ ƭƾĂƧƵ - ƭƪ!Ɠƞ ƖƧdžǓ ǈőĂǂƙ



ƚƛ!ƓĂ!ƒ ƚǐơƨďž!ƒ - ƨǉĂƨƕ - ƥƒƥơ ǅǴƪĂ - ƚƽƥƒĂ ǀƨďžŬ ǇǒĂǂǨ

(ēċ) !ƽƥ üǀƪ



ƚƛ!ƓƛǃƒƚǄơƧǆ!ƒ - (ĒČ x ĐČ x čĚČ) - ΣƓơǈ + ƥǒƥơ -Ƙƪ!ƒ ƇƓƼƮ - ǅƧǆǄ! ǑǉƥƶǆÝǒǂƬƙ

(ēČ) !ƽƥ üǀƪǁ

.ƚǹ!ǴƛƒƚǚơƧǆƒ - (ĒČ x ĐČ x čĚČ) - ΣǴơǈ + ƥǒƥơ - ƘƪƒǴƬ - ǑƑǴǉ! ǑǉƥƺǆƪǚǍǂ

(ēč) !ƽƥ ül ƪǁ ●



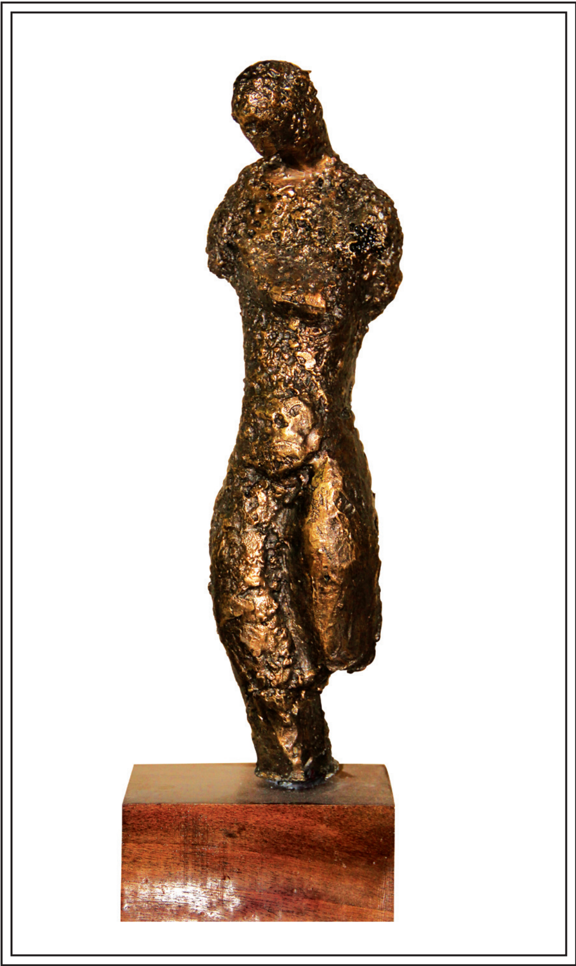


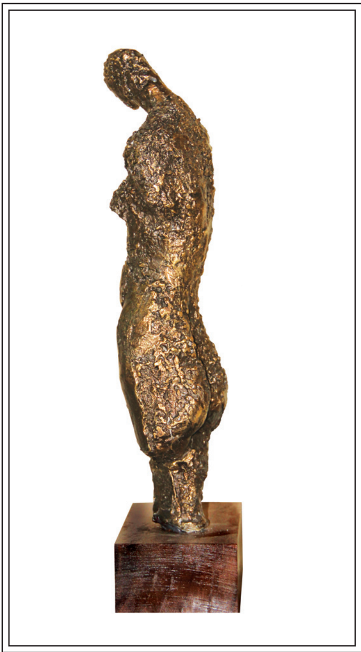




.(Ďž ǀ ďČ) - ƧƙǀǒǃĂǀ - ĎČČě - ýǒǚƤ!ƒ ƧƒƧư - ŎFGLJλ

(ēĎ) !ƽþ ülǀǁ









.(Ďž ʅ ďđ) - ƨǈĂƨƕ - ĎČčČ - ýőǐP!ʄ ƨʃƨư - ŧǨĂǉþ

(ēď) !ƽþ ül ʅǁ



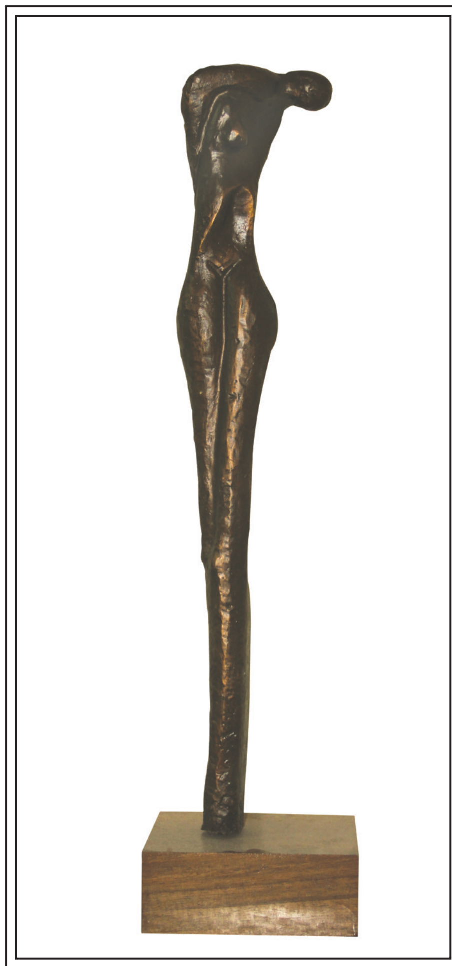




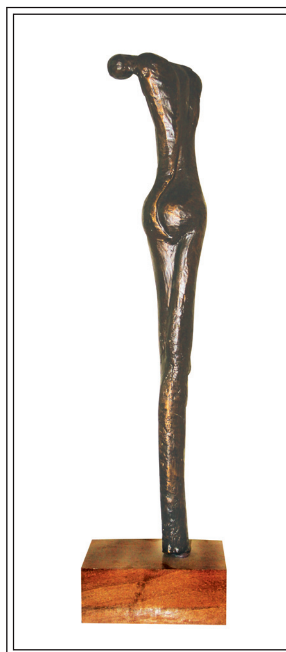


.(Ďž Ʈ ďČ) - ƧƙƮǒ!Ăɰ - ĎČčČ - ýǒďƤ!ƒ ƧƒƧɯ - łǒĂƛƿ ƘƒƥƧƽďž

(ēĐ) !ƽƥ ülƮǁ







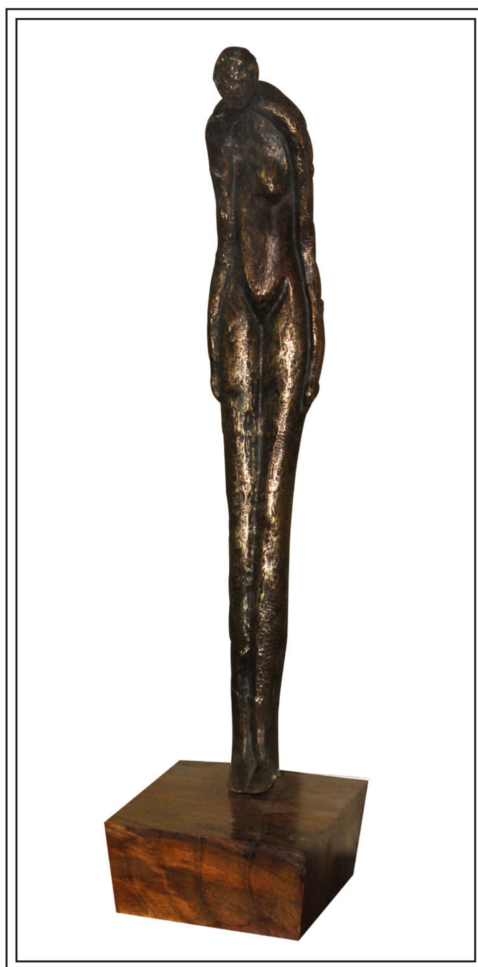


.(ǆƪ Ɖđ) - Ƨƙƪŏ!Ăƭ - ĎČčČ - ýŏǐP!ƒ ƧƒƧư - łŏĂƛƥ ł!Ǵơ

(ēđ) !ƽƥ üıƪ ●

.(ǄƪĐđ) - ƧƙƪǒǃĂƞ - ĎČčČ - ýǒǄƤǃƒ ƧƒƧư - ƖǄƧǆǃƒ ƥƪƞǃ ǇǒĂǂƙ

(ēĒ) ǃƽƥ üƖƪǁ ●









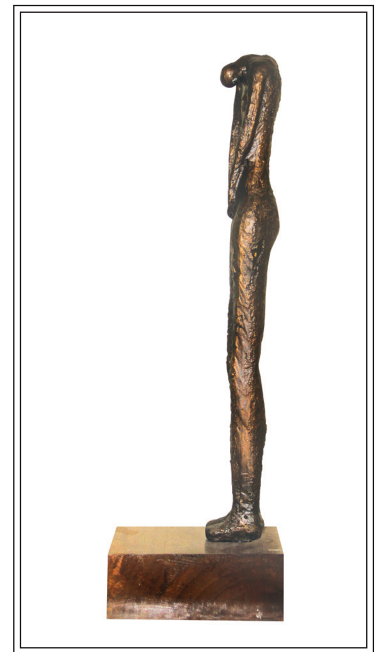
.(ǅʅ ďđ) - ƨǉĂƨʮ - ĎČčČ - ýǒǅP!ƒ ƧƒƧư - YĂTP ƚ!Ɠơ Ǒ5 ǀƧdžƒ

(ēē) !ƽɓ ül ʅǁ









.(ǅȷ ďČ) - ƧƙȷŏǃĂƕ - ĎČčČ - ýŏǐP!ƒ ƧƒƧư - lǅƧǆƒ þȷŋ! ǇŏĂ‡ƙ

(ēĚ) !ƽþ ülȷǁ

üFI ƪŬɛ üNjɛqɯ

ƕƲĎŽĬƣȘǁǀ ǀ ȨþƑƮƟ‡ǁ ǏǆŽĎŽƦǁǀ üǋƣɯǁǀ

ɣþƑƮƟǁǀ ƅǋƮǆ	ɣþƑƮƟǁǀ
þŰőǆ!ƒ ýƕƿ ɣƮǴk!ƒ Ƶ!Űƒ	(č ƧǴƤƽ!ƒ ýƕƿ Ǵǆ) Ƙő!Ăőǉ!ƒ ƧƮƵ
þŰőǆ!ƒ ýƕƿ ǇǆǴƛ!ƒ Ƶ!Űƒ ƵƮkǉǆ	(ɣ ƧǴƤƽ!ƒ ýƕƿ Ǵǆ) Ƙő!Ăőǉ!ƒ ƧƮƵ
þŰőǆ!ƒ ýƕƿ ƚ!Ǵƛ!ƒ Ƶ!Űƒ ƘǴőƒþƕ	ǏƧǴǆ ƚ‡ǆǆǆ
þŰőǆ!ƒ ýƕƿ ďČČČ	Űƕǫ ƚőƧĂƱƒƧƕǆǫ
þŰőǆ!ƒ ýƕƿ ĎČČČ	ƘőƧǴƩĂƉ ƚ‡ǆǆǆ
þŰőǆ!ƒ ýƕƿ ďčĎ	ƧǆþƘ ƚ‡ǆǆǆ

ǅþƿƉ ƘƒƧǴƣơ!ƒ ǁǆk ĆĂƬǉ ǇĂ‡k þǀƽ ƚőƕőƧǀk ƣőƧƒĂk Őǋ ǀƧĂ‡Ʀǆ!ƒ ƣőƧƒĂk!ƒ ýőǆŋ :ƚƱơŰǆ ǀƧǴƣơ‡ ǴǋþĂŋĂ ƘőƕƛkĂ ƘƒƧǴƣơ!ƒ ǉƦǋ ƧǴǋþƨƒ ƚőƒþƕƕ ƾǆƵkk ƣőƧƒĂk!ƒ ǉƦǋ Ǉ‡!Ă ǁ!Ʀ Ǉǆ .ǀƧƛƋǆĂ ƚǆƵǴƽ

ǏǆŽĎŽƦǁǀ üǋƣɯǁǀ

ǏǆŽĎŽƦǁǀ ƣƐƣƚĎŽŰǀ	ƕ‡ƟþĎŽǁǀ ĎŽƐǋǆɎ	
čěđČ - čěĎČ	(þƒĂƧ!ƒ) Ǐ!ĂŰƒ ƚǆơƧǆ!ƒ	ƚőþơ!ƒ
čěēČ - čěđČ	(þƒĂƧ!ƒ þƵƕ Ǵǆ) ƚőǉǴƛ!ƒ ƚǆơƧǆ!ƒ	ƚőþơ!ƒ
ĎČčČ - čěēČ	(ǀƧƮǴƵǆ!ƒ) ƚƛ!Ǵƛ!ƒ ƚǆơƧǆ!ƒ	ƧƮǴƵǆ!ƒ

.ƧƮǴƵǆ!ƒ ǏƧĂƮ!ƒ ŐǆőŦk!ƒ Ǉƽ!ƒ ǇĂƋƬƕ ǇőǆkǌǆƵ!ƒ þǴǀǉ!ƒĂ ǇőƤƧƋǆ!ƒ ǅƲƵǆ ǉþǆkƵƒ ǅőƮǀk!ƒ ƒƦǋ :ƚƱơŰǆ

þŇǰƬǁǁ ƷƟǂDž Ǐʒ üƑǀƪǓǁ ƧþŇǯ

!ʒþ ƾƟƺƬǁǁ	ơǏþƑǂǁǁ	!ɯƟǁǁ + ƾDžƑƣǁǁ	DžƑǆƸǁǁ	Ǐǆƻǁǁ üDžɣǁǁ	!ʒþ üǀƪǁǁ
čēč	ƧƮƸ!ƒ Ǐ Ƨŋơ!ƒ	Ƨŋơ ŴǒƧǀǩ Džƪ Ďđ	-	ǂǒƧŋơ!ƒ Ǐǆþ!ƒ Ǐ Ƨŋơ!ƒ ƧƮƸ!ƒ Ŏ5	č
čēĎ	ǂǂǐǆǆ Ǐ ƧǴǆ	ƨǉĂƧƕ ŴǒƧǀǩ Džƪ ĎČ	ǂǂǐǆǆ Ǐ ƧǴǆ	ǀDƧǆƒ ýǴƛǆǩ ǂŎŇĂ!Ŭƒ ǇǒǉƧƿ ɏǆ	Ď
čēď	Dž.Ƭ čĚČČ	ŎƮŋ Ƨŋơ Džƪ đČ Ǉǆ ýƿD	ǂǂǐǆǆ Ǐ ƧǴǆ	ƳĂƕǉǒ!ƒ ǂƕƧ	ď
čēĐ	Dž.Ƭ ďČČČ	ŎƮŋ Ƨŋơ Džƪ đČ Ǉǆ ýƿD	ǂǂǐǆǆ Ǐ ƧǴǆ	ǴǉǒǉƧĂD ǂǒǉʒǆ!ƒ	Đ
čēđ	ǂǒƧĂƱƒƧƕǆǫ ǚƕǫ	ƧǴƤ5 Džƪ ďđ Ǉǆ ýƿD	ǂǒƧĂƱƒƧƕǆǫ ǚƕǫ	ǂǒƧǴƤ5 ǂǒǆþ DžŬƒ ǂǌ!Ŭƒ ýƛǆǩ ǴǆƕƧ	đ
čēĒ	ǂǒƧĂƱƒƧƕǆǫ ǚƕǫ	ƧǴƤ5 Džƪ ďČ Ǉǆ ýƿD	ǂǒƧĂƱƒƧƕǆǫ ǚƕǫ	Ǐ ƛǉD ǂǌ!ơ ýƛǆǩ ǂǒƧǴƤ5 ǂǒǆþ	Ē
čēē	ǂǒƧĂƱƒƧƕǆǫ ǚƕǫ	Ʀ!ƨǴƕ Ƨŋơ	ǂǒƧĂƱƒƧƕǆǫ ǚƕǫ	ŎǉƒĂƱƪD DžǩƤ ƯĂơ ǂǌŋƒĂĂ	ē
čēĚ	Dž.Ƭ čďČČ	ăƧƤD ƦǴǆǴƤ + ɯǴƵ	ǂǂǐǆǆǆ ƘǒƧǴƩĂD	ŎŋǴƸ!ƒ ƩDƧ!ƒ	Ě
čēě	ǂǂǐǆǆ ƘǒƧǴƩĂD	ɯǴƵ	ǂǂǐǆǆ ƘǒƧǴƩĂD	ƨƧǴƕ Ʀơǉ Ǉǆ þŇǴƬǆ ŎŋǴƵ ƟĂ! ǏǐƵ	ě

čĔČ	ǂǂǅǆǆ ƘŏƧǴƸĂǅ	ɯǴƵ	ǂǂǅǆǆ ƘŏƧǴƸĂǅ	ƻƥ!ƒ ǂƽƨǴƵ	čČ
čĔč	ǅďČČ	Ƨŋơ	Ƨǆƥk	ǀǅƧǆƒ ýǴƛǆk ǂŏƧǆƥk ǀǅƧǆƒ ƩǅƧĂ	čč
čĔĎ	ǅ ĎČČ	Ƨŋơ	Ƨǆƥk	ĭ ƨǴǉŋ ƧŏƧʅ ǂŏƧǆƥkĂ ǃŏƧǆƥk ýƛǆŏ	čĎ
čĔď	ǅ čČČ	Ƨŋơ	Ƨǆƥk	ƧǴkƬƵ ǂǈƧ!ƒ ǴǂŏkǂǈƧ!ƒ ǴǌǈǉǴŋ Ĭ!ǫ	čď
čĔĐ	ǅčěČČ	ƨǉĂƧǈ ǅʅ Ďē x Ďď x Đē	ƧǴƸƥƒ ƩǴʒŏƥ	ǴǌǈƧƒĂŋ ĭƥkƧk ǂƮƥƒƧ	ƈ -čĐ
čĔĐ	ǅčĔěČ	ƨǉĂƧǈ ǅʅĎď x čđ x ĐĒ	ƧǴƸƥƒ ƩǴʒŏƥ	ǂơƒƧkʅƒ Ŏƽ ǂƮƥƒƧ	ɣ -čĐ
čĔđ	ǅ čěĎē	ƨǉĂƧǈ ǅʅčđ x đČ x Ďě	ĭ Ƨǉǌ ƩŏkǴǆ	ǂŏǀǅkʅǆ!ƒ ǂŏƧǴƶ!ƒ	ƈ - čđ
čĔđ	ǇƧǀ!ƒ ƘǴŏƒƥǈ ǇŏƧƬƶ!ƒ	ƨǉĂƧǈ	ĭ Ƨǉǌ ƩŏkǴǆ	ǂƑǂkǆ ǀǅƧǆŰ ǇŏĂǂk	ɣ -čđ
čĔĒ	ǅ čěđē	ƨǉĂƧǈ ǅʅ ěč x čďě x čĒĐ	ĭ Ƨǉǌ ƧĂǆ	ǂǂǅǆ!ƒĂ ǁǅǆ!ƒ	ƈ -čĒ
čĔĒ	ǅ čěďě	ǇƥƶǆǅDŽ ǅʅ čĐ x ďď x čē	ĭ Ƨǉǌ ƧĂǆ	ǂŏǀǅkʅǆ!ƒ	ɣ -čĒ
čĔē	ǅ čěđē	ƨǉĂƧǈ ǅʅ Ďē x čĐ x Ēě	ĂkƧǈ!ƈ ŎkŏǆĂǂǴŏŋ	ǂƽƥƒĂ ǀǅƧǆƒ	ƈ -čē

čĒē	ǈƧǀ!ƒ ƘǤőƒþ ǈőƧTƶ!ƒ	ƨǉĂƧ	ĂƙƧ!ƈ ŎƙőǆĂǂǤőɳ	ǀƊƧǆŰ ýǤƛǆƙ ǈǆ ƇƨɳÌ	ɣ -čē
čĒĒ	ǈƧǀ!ƒ ƘǤőƒþ ǈőƧTƶ!ƒ	ƨǉĂƧ	Ƙʅƹ ĂƊ ǈƒþĂƧ	ǀƊƧǆǈ! ƘǤƙĂơǉǆ	čĒ
čĒě	ǂǈơƧǆ!ƒ Ĭ!ĂŰƒ	ƒ ɳ ǅʅ ďČ	þĂǆơǆ ýǘɳ	ǂǆĂǆƊ	čě
čěČ	ǂǈơƧǆ!ƒ Ĭ!ĂŰƒ	ǅɳơ!ƒ ǈǆ Ƨʒ Ʈ Ɗ ǂ ǈƛ Ƨƒþǀǆ Őƶőʊ!ƒ	ǁǤɳ ǀþƧĂ	ǂƽǌ!	ĎČ
čěč	ǅ čěđČ	ƒ ɳ	Őơƙƽ þǆơǆ	ǀƧǂƽǆ!ƒ	Ďč
čěĎ	ǅ čěđč	ƒ ɳ	Őơƙƽ þǆơǆ	ǂőǀƙʅǆ!ƒ	ĎĎ
čěď	-	ƒ ɳ ǅʅ ēĎ	þƧƽ!Ɗ ƫ ǤƤ	ǂʅ!Ǥɳ ǀƊƧǆŰ ǈőĂǂƙ	Ďď
čěĐ	yǈʊǆ ƘǤǉőǉǤǆƛ!ƒ	-	þőơĂ Ő!ĂǉƙʅƒÌ	Ƨ Ʈ Ǥǉ Ƶ ǀþƶ! ǈőĂǂƙ ǀƊƧǆ!ƒ ɣǉǤɳ Ĭ!ǫ	ĎĐ
čěđ	ǂǈơƧǆ!ƒ ǂőǉǤƛ!ƒ	Ƙ!ƨǤ Ƨɳơ	ǅǘʅ!ƒ þƵ ƨőǆƧʊƿ	ǀƊƧǆ!ƒ ǈƵ ǈőĂǂƙ	Ďđ
čěĒ	ǂǈơƧǆ!ƒ ǂőǉǤƛ!ƒ	ɣTƤ	þőƶʅ ƻ ĂǈƤǆ	ǀƧʅŰƒ ǈƵ ǈőĂǂƙ	ĎĒ
čěē	-	-	þőƶʅ ƻ ĂǈƤǆ	ǂőʊƤ ǂʅƒƧþ (ǀƧʅŰƒ ǈƵ ǈőĂǂƙ)	ƈ -ĎĒ

čĕĚ	ǅ čĕěč	Ư ǒǜ Ƨηơ ǅʅ ēđ x ĎČ x Ďđ	ǇdžơƧ!ƒ þǈƵ Ƙpƌǆ	ǑƑǤǈ þǒƧηƙ	Ďē
čĕě	-	ǅǴƤƧ ǅʅ čē x Ďď x ĐČ	ǇdžơƧ!ƒ þǈƵ Ƙpƌǆ	ǑƑǤǈ! ǇǒĂǂƙ	ĎĚ
ĎČČ	ǅ čĕěĚ	ƨǈĂƧǈ ǅʅ ĎĎČ	ỷǒþĂ ƚdžơƧ	ƧĂƨŪƒ Ƙǈ ƚ!ĂƤ	Ďě
ĎČč	ǅ čĕđĒ	ƒ η ǅʅ đď	ǇǤǈþƵ ƚǚǒηǈƒ	ƚǒƧĂʅ Ǉǆ ǀǴƙƼ	ďČ
ĎČĎ	ǅ čĕěĚ	ƨǈĂƧǈ ǅʅ čđ x čĎ x đČ	ǇǤǈþƵ ǑƵǴƼƧ!ƒ	ǀƊƧǆ!ƒ ǇƵ ǇǒĂǂƙ	ďč
ĎČď	ƚǚơƧǆ!ƒ ƚλ!ǤƛƗ!ƒ	ƨǈĂƧǈ	ƧǊǴǆ ĭ þĂƧǈ!ƒ	ǑƑǤǈ! ǇǒĂǂƙ	ďĎ
ĎČĐ	-	-	ƧǊǴǆ ĭ þĂƧǈ!ƒ	ƚǒƱƤ ƚʅƒƧþ (ǑƑǤǈ! ǇǒĂǂƙ)	ƈ -ďĎ
ĎČđ	ƚǚơƧǆ!ƒ ƚλ!ǤƛƗ!ƒ	Ƨƙʅǒ!Ăǈ	Ƨƒƨǈ ţ ĂǚƵ	ĭ ĂƛǈþǇǒĂǂƙ	ďď
ĎČĒ	ƚǚơƧǆ!ƒ ƚλ!ǤƛƗ!ƒ	Ƨƙʅǒ!Ăǈ	Ƨƒƨǈ ţ ĂǚƵ	ƨƧǈ Ƙơǈ - ƩƧƶ!ƒ	ďĐ
ĎČē	ǅ čĕĚČ	ǑǚƱǆ ƒ η ǅʅ ďđ x đđ	þĂdžơǆ ǇǒǊǴƬ	ƧƒĂơ	ƈ -ďđ
ĎČē	ǅ čĕěđ	ǑǚƱǆ ƒ η ǅʅ ě x Ē x ĎĒ	þĂdžơǆ ǇǒǊǴƬ	ɯĂƨ	Ɣ -ďđ

ĎČĚ	ǂǆơƧǆ!ƒ ǂʎ!Ǵʎ!ƒ	ĭ ƧĂʅ Ƨŋơ	Ÿƒ þǁƵ þŏʅ!ƒ	ƧǴkTƵ ŎǀTǆþ!ƒ ƟĂǉ ǂǉŏƽʅ Ǉǆ	ďĒ
ĎČĕ	ǂǆơƧǆ!ƒ ǂʎ!Ǵʎ!ƒ	ƨǉĂƧǁ	ǴPǉþ ǴŏǴǆĂƨ	ǂŏǀǆkʅǆ ǀƧǆŬ ǇŏĂǂk	ďē
ĎČČ	ǂǆơƧǆ!ƒ ǂʎ!Ǵʎ!ƒ	Ƨkʅŏ!Ăǁ	Ǆ ƮǴƵ ǴTǴǁ!ƒ	ŎƑǴǉʎ! ǇŏĂǂk	ďĚ
ĎČč	ǂǆơƧǆ!ƒ ǂʎ!Ǵʎ!ƒ	ƨǉĂƧǁ	Ǆ ƮǴƵ ǴTǴǁ!ƒ	ǀƧǆ!ƒ ǇƵ ǇŏĂǂk	ďě
ĎčĎ	Ǆ čěěĚ	Ŏǁǆơ Ƨŋơ Ǆʅ ĒČ x čđČ x ĎďČ	þǆơǅ þǆơŬƒ	ǂʅ!Ǵŋ ǀƧǆƒ	ĐČ
Ďčď	-	-	þǆơǅ þǆơŬƒ	ǂŏƱP ǂʅƒƧþ (ǂʅ!Ǵŋ ǀƧǆƒ)	ƈ -ĐČ
ĎčĐ	Ǆ ĎČČČ	ĭ ĂTǆ ǇŏƱ Ǆʅ Ďđ x Ďđ x Ďđ	þǆơǅ þǆơŬƒ	Ǵǉǵþ Ǉǆ ǋŋĂ	ƈ -Đč
ĎčĐ	Ǆ čěěČ	ƨǉĂƧǁ Ǆʅ Ē x Ě x čđ	þǆơǅ þǆơŬƒ	ǂǆĂǆǅ	Ɣ -Đč
Ďčđ	Ǆ čěĚĎ	ƨĂŋ ƔTƤ Ǆʅ čđ x Ďē x Đđ	ǋŏƨǉ ƘǴŋŏƧƽ	ƧĂƽƮƶ!ƒ ǀƧǆ!ƒ	ĐĎ
ĎčĒ	ǂǆơƧǆ!ƒ ǂʎ!Ǵʎ!ƒ	ƔTƤ	ƧǌƱǆ ǇŏTƧǁ	ǇŏĂǂk ǀƧǆƒ ǋŋĂ Ǉǆ ɯkŏ	Đď
Ďčē	Ǆ čěěě	(þŏþơ) Ǉþƶǆ	þǆơǆ ƒƧŏǆ	ĭ Ʊǆkk ǀƧǆƒ	ĐĐ

ĎčĒ	Ǆ čěĚĎ	ƨƧǴ Ƙơǉ Ǆʅ ĐČ x ēđ	þƒƋƽ ƟĂþơþ	ǀƧǆƒĂ ýŋƧ ƨƧǴ Ƙơǉ	Đđ
Ďčě	Ǆ čěěĚ	ɣTƤ Ǆʅ čďđ x Đď x Ďđ	ǄʎǂĐ þőǆơ!ƒ þǌƵ	ǀƧǆŬ ǇőĂǂƙ	ĐĒ
ĎĎČ	Ǆ čěěČ	ɣTƤ Ǆʅ ĚĒ x ĎČ x čČ	ǄʎǂĐ þőǆơ!ƒ þǌƵ	ƚőĂʎǉ ǉĂŋĂ ǀþƶ! ǇőĂǂƙ	Đē
ĎĎč	ƚǈơƧǆ!ƒ ƚʎ!Ǵʎ!ƒ	ɣTƤ	ŎƽƱ! ǇőơǆƧ!ƒ	ĭ Ăʎǉ þʅŋ! ǇőĂǂƙ	ĐĚ
ĎĎĎ	-	-	ŎƽƱ! ǇőơǆƧ!ƒ	ƚőƱƤ ƚʅƒƧþ (ĭ Ăʎǉ þʅŋ! ǇőĂǂƙ)	ƈ -ĐĚ
ĎĎď	ƚǈơƧǆ!ƒ ƚʎ!Ǵʎ!ƒ	Ǉþƶǆ	ŎƽƱ! ǇőơǆƧ!ƒ	ǇƒĂőơĂ ǀƧǆŬ ǇőĂǂƙ	Đě
ĎĎĐ	ƚǈơƧǆ!ƒ ƚʎ!Ǵʎ!ƒ	Ƨŋơ	ýőǆŋ ǴTǴþ	ǀƒƧǆƒ ǊŋĂ! ǇőĂǂƙ	đČ
ĎĎđ	ƚǈơƧǆ!ƒ ƚʎ!Ǵʎ!ƒ	ŎǈƱǆ ƒ ŋ	ƧőǋƨƷǴþ	ǀƧǆ!ƒ þʅŋ! ǇőĂǂƙ	đč
ĎĎĒ	Ǆ ĎČČĚ	Ƙ!ƨǴ Ƨŋơ Ǆʅ čđ x ĚČ x ĎđČ	Ǌőƨǉ ĭ Ƨŋǋ	Ŏʎƒƙ ǊŋĂ ƚőʅĂƧƽ!ƒ ƠǆŬǆ	đĎ
ĎĎē	ƨǉĂƧ Ǆʅ ďČ x ďČ x Đđ	Ǆ čěĚĎ	Ǌőƨǉ ĭ Ƨŋǌ!ƒ	ƚǆĂǆĐ	đď
ĎĎĚ	Ǆ čěěē	Ư őǈ Ƨŋơ Ǆʅ đČ x đČ x čĐČ	ǇǴʅơƒ Ƨƶ!ƒ	ǀƧǆƒ Ɏƞŋ	đĐ

ĎĎě	Ďž ĎČČĐ	ƨǰĂƧǃ Ďž ʅ ďČ	Ƨőďž ʅ ƚďžơƧ	ŎƑǴǰƛ	đđ
ĎďČ	ƚǈơƧďž!ƒ ƚƛ!ǴƛǃƒNj	ƨǰĂƧǃ	Ĭ ƽƱ Ʈ ďž ŎǈƵ	ƘǴőƑǴǰƛ	đĒ
Ďďč	Ďž čěěď	ƨǰĂƧǃ Ďž ʅ ďČ x čĚ x đĒ	Ŏǂƨ Ďžǚ ʅ	ǀǷƧďž!ƒ þʅɳ! ǇőĂǂǩ	đē
ĎďĎ	Ďž ĎČČĎ	ƯőǷ Ƨɳơ ĚČ x ĒČ x ĎēČ	Ďžǚ ʅ Ŏǂƨ	ǀƧʅŰƒ ǇƵ ǇőĂǂǩ	đĚ
Ďďď	Ďž ĎČČč	Ƙ!ƨǴǃĂ ƨǰĂƧǃ Ďž ʅ čĒ x čĒ x ďČ	Ĭ ƨǴƩ ǴǰǴƵ	ǇǴưǩơƒ	đě
ĎďĐ	ƚǈơƧďž!ƒ ƚƛ!Ǵƛ!ƒ	ƨǰĂƧǃ	ĎžƧǂĎ ŎǃNjĂ	ƚőǀǈǩʅďž ǀǷƧďžŰ ǇőĂǂǩ	ĒČ
Ďďđ	ƚǈơƧďž!ƒ ƚƛ!Ǵƛ!ƒ	ƧǩʅőǃĂǃ	ƨőƨƶ!ƒ þǃƵ ƟĂþơþ	ăƧƶǩǩ ǀǷƧďžŰ ǇőĂǂǩ	Ēč
ĎďĒ	-	-	ƨőƨƶ!ƒ þǃƵ ƟĂþơþ	ƚőƱƤ ƚʅƒƧþ (ăƧƶǩǩ ǀǷƧďžŰ ǇőĂǂǩ)	ƈ -Ēč
Ďďē	Ďž ĎČČĐ	ƨǰĂƧǃĂ ƔƬƤ Ďž ʅ čđ x ďĐ x čĐđ	ýǚǃ þǴőǫ	ƘőƧǴƩĂǷ ŎơĂ Ǉďž	ĒĎ
ĎďĚ	Ďž ĎČČč	ŎƵǴǰ Ʈ ĎžǴƤƧ Ďž ʅ Ě x Ě x Ďđ	ýǚǃ þǴőǫ	ǀǷƧďžƒĂ ýɳƧ ŎƑǴǰƛ	Ēď
Ďďě	ƚǈơƧďž!ƒ ƚƛ!Ǵƛ!ƒ	ƔƬƤ	ĂǰǴɳƶǃ þďžơďž	ǀǷƧďžŰ ǇőĂǂǩ ŎǰƒĂőơ Ƨ Ʈ ǰƵ ƴďž	ĒĐ

ĎĐČ	-	-	þdžơdž Ăǉǵɳƶƕ	ƚŏƱƤ ƚɭƒƧþ Ŏǉƒ Ăŏơ ƧƮǉƵ ƴdž ǀƊƧdžǫ	ǈ -ĒĐ
ĎĐč	ƚǐơƧdž!ƒ ƚλ!ǴƛƗ!ƒ	ƔΤƤ	þdžơdž Ăǉǵɳƶƕ	ǀƊƧdžŰ ǇŏĂǂƙ ƚŏƧǴdžƶdž ƧƮǴǉƵ ƴdž	Ēđ
ĎĐĎ	ƚǐơƧdž!ƒ ƚλ!ǴƛƗ!ƒ	Ʀ!ƨǴƕ Ƨɳơ Džɭ ĎČ x Ďđ x čďČ	þƒƌƽ ƻǴɭƵ ĂƕƊ	ǀƊƧdžƒ ǊɳĂ! ǇŏĂǂƙ Ŏǉƒ Ăŏơ ƧƮǉƵ ƴdž	ĒĒ
ĎĐď	ƚǐơƧdž!ƒ ƚλ!ǴƛƗ!ƒ	Ʀ!ƨǴƕ Ƨɳơ	þƒƌƽ ƻǴɭƵ ĂƕƊ	ǇƒĂŏơĂ ǀƊƧdžŰ ǇŏĂǂƙ	Ēē
ĎĐĐ	ƚǐơƧdž!ƒ ƚλ!ǴƛƗ!ƒ	Ʀ!ƨǴƕ Ƨɳơ	ƻĂƧƶdž ƧŏǀΤ	ƚdžĂdžŨƒ ǇƵ ǇŏĂǂƙ	ĒĚ
ĎĐđ	Dž čěěĒ	ŎǉƒƧŏƒ DžǴƤƧ Džɭ ěđ	ǇŏɭơΣǉĂŏ	ǀĂΤǉ	Ēě
ĎĐĒ	ĎČČĐ	ƨǉĂƧƕ Džɭ ĒČ x ĒČ x čĚĚ	ýŏǌɭ ƧĂþƕ	ǇŏĂǂƙ	ēČ
ĎĐē	ĎČČČ	ƦǴdžǴƤ ǀþƵ Džɭ ĎČ	ǇƒĂƨƸ ƻűƵ	sardin can	ēč
ĎĐĚ	ƚǐơƧdž!ƒ ƚλ!ǴƛƗ!ƒ	ƧƙɭŏĂ!ƕ	ƇǴǉǋ Ɣŏþ	ǀƊƧdžƒ ǊɳĂ! ǇŏĂǂƙ	ēĎ
ĎĐě	ƚǐơƧdž!ƒ ƚλ!ǴƛƗ!ƒ	ƧƙɭŏĂ!ƕ	űŏɭƒƧǂ ǐþŏƧƕ	ǇŏƙƊƧdžŰ ǇŏĂǂƙ	ēď
ĎđČ	čěĚđ	Ʀǉdžɭƒ Džɭ ĎĎđ	űŏɭƒƧǂ ǐþŏƧƕ	ŎƕƮǉ ýdžƵ - ƚdžĂdžŨƒ	ēĐ

Ďđč	ĎČČĎ	ƧƙƪŏǃĂƞ ǅƪ ďČ	ýǆǕ ƘǴŏƨ	ƚǃĂƓơǆ	ēđ
ĎđĎ	ĎČČď	ƧƙƪŏǃĂƞ ǅƪ ĐČ	ýǆǕ ƘǴŏƨ	ǇƒĂŏơĂ ǐƧǆƒ	ēĒ
Ďđď	ĎČČČ	ƧƙƪŏǃĂƞ ǅƪ Ďđ	ýǆǕ ƘǴŏƨ	ƣŏƧǴƙ	ēē
ĎđĐ	ƚǏơƧǆǃƒ ƚƛǃǴƛǃƒ	Ư ŏƞǕ Ƨɳơ ŎƶŏƞƱǃƒ ǅɳơǃƒ Ǉǆ ƧƞǂǕ	ƚƞĂƧƵ Ɣŏþ	ƚƪǃƓɳ ǐƧǆŰ ǇŏĂǂƙ	ēĔ
Ďđđ	ƚǏơƧǆǃƒ ƚƛǃǴƛǃƒ	ŎǏƱǆ ƧƙƪŏǃĂƞ	ƚƞĂƧƵ Ɣŏþ	ƚƪǃƓɳ ǐƧǆŰ ǇŏĂǂƙ	ēě
ĎđĒ	ƚǏơƧǆǃƒ ƚƛǃǴƛǃƒ	ƨǉĂƧƞ (ǛƞŏƧǀƙ ǅƪ Ďđ)	ǄǴƪĂ þƒþơ	ƚƽƿƒĂ ǐƧǆŰ ǇŏĂǂƙ	ĔČ
Ďđē	ƚǏơƧǆǃƒ ƚƛǃǴƛǃƒ	ΣǴơǉ + þŏþơ ǅƪ ĒČ x ĐČ x čĔČ	ǄǴƽ Ʈ Ƙƪǃƒ	ǐƧǆǃƒ ǇƵ Ŏǉþƶǆ ǇŏĂǂƙ	Ĕč
ĎđĔ	ƚǏơƧǆǃƒ ƚƛǃǴƛǃƒ	ΣǴơǉ + þŏþơ ĐČ x čĔČ	ǄǴƽ Ʈ Ƙƪǃƒ	ŎƑǈǉƛǃ Ŏǉþƶǆ ýŏǂƬƙ	ĔĎ
Ďđě	ĎČČě	ƧƙƪŏǃĂƞ ǅƪ ďČ :ƳǴƽƙƧƒ	ƧƒƧư ýŏǏƤǃƒ	ŎƑǈǉƛ	Ĕď
ĎĒČ	ĎČčČ	ƨǉĂƧƞ ǅƪ ďđ :ƳǴƽƙƧƒ	ƧƒƧư ýŏǏƤǃƒ	ƚƛĂǉǕ	ĔĐ
ĎĒč	ĎČčČ	ƧƙƪŏǃĂƞ ǅƪ ďČ :ƳǴƽƙƧƒ	ƧƒƧư ýŏǏƤǃƒ	ƚŏĂƛǉǕ ƘƒþƧƽǆ	Ĕđ

ĎĒĎ	ĎČčČ	ƧƙƮŏ!Ăƕ ǅƮ Đđ :YǴƽƙƧƒ	ƧƒƧư ýŏǐP!ƒ	ŧŏĂƛƥ ŧ!Ǵơ	ĚĒ
ĎĒď	ĎČčČ	ƧƙƮŏ!Ăƕ ǅƮ đČ :YǴƽƙƧƒ	ƧƒƧư ýŏǐP!ƒ	ĪƊƧǆƒ þƮŋ! ǇŏĂŧƙ	Ěē
ĎĒĐ	ĎČčČ	ƨǉĂƧƕ ǅƮ ďđ :YǴƽƙƧƒ	ƧƒƧư ýŏǐP!ƒ	YĂTƤ ŧ!Ǵơ Ŏƽ ĪƊƧǆƒ	ĚĔ
ĎĒđ	ĎČčČ	ƧƙƮŏ!Ăƕ ǅƮ ďČ :YǴƽƙƧƒ	ƧƒƧư ýŏǐP!ƒ	ĪƊƧǆƒ þƮŋ! ǇŏĂŧƙ	Ěĕ

ƲƜƐƥDŽǁƐNj ƥƣƑƬDŽǁƐ ƕƲDŽƏƑƾ

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.čĕĕĒ ǀ lƧǋǴl!ƒ ǀ ƧƮǆ ǀ ĎƱ ǀ ƻƧǴƶǆ!ƒ Ƨƒþ ǀ ƨǆƧ!ƒ ǆ!ǴƵĂ Ǉƽ!ƒ ǀ Ǉʅơǆ ǕƚŏƱƵ þǆơǆ -Ďĕ

.čĕĕČ þƧƒ - ǇþƧŪƒ - ýǆŪƒ Ƨƒþ - ƘơǇ!ƒ Ǉƽ ǀ ŎþĂƬ ǕŎǇŏǂĂƬ ǀ ǇǆơƧ!ƒ þƵ Ǖĭ ƧƮǆ!ƒ -ďČ

ƘĂƧŏ - ǇǴǇ! ǀ ǅl!ƒ Ƨƒþ ǀ Ŏ!Ǵǆɳ Ă Ŏǆ Ƶ ƚ ơ ǀ ǇĂǆ!ƒĂ ƇĂư!ƒ ǀ ƩƧǴƽ ǕƧǋǴư ĭ Ƨǆ -ďč

čƱ ǀ ƚ ŏþơ!ƒ ƔǴǂ!ƒ ǅ!ǴƵ ǀ ĭ ƧƮ!ƒ ƔǴƱƤ!ƒ ƘǴŏ!Ǵǆɳ Ŏƽ ƚŏþlǇ ƘǴʅƒƧþ ǀ ǅƲǴǂ ǕƩǇƋǆ -ďĎ

. ĎČČĒ - þƧ - ǇþƧŪƒ -

þƑƒƧ!ƒ ƚǂǆ Ƨƒþ - Ǉƽ!ƒ ƚŏǇ Ŏƽ ƘǴʅƒƧþ - þǆơǆ ǅʅǖ - Ƨþŏơ þƵ ǅɳǇ - ƧŏǌƨǕƔơǴƮ -ďď

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. čĕĔđ - ƾƬǆþ - ƚŏƧĂʅ - lþơĂ!ƒ ƚʅʅƋǆ ƘƒƧĂƬǇǆ - ƧĂƮƶ!ƒ

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The Research Summary in English Language

In this research, it has been focused upon the hinges formulated by artistic subjects and sculpture in which woman is one key axis of their axes and a tempting plastic subject, moreover, the research concentrates on the importance of sculpture works which tackled woman through incarnation , the used raw material and plastic scene as a whole. Hence, many thoughts and themes , which are included in the core of the research title, have been tackled, and these thoughts normally imposed themselves through six chapters which in total constituted the research content, so, there were both the first and second chapters in the status of bases in what they present of information and instruments which should had been used and brought in the subject handling quite essentially in the other four chapters which, by turn, touch on the core of research title.

Therefore, in its first chapter entitled (Woman incarnation in the sculpture of some ancient civilizations), has been dedicated to introduce a brief historical reading about sculpture works which tackled woman in some civilizations which had been present in the lands of Syria (Palmyra – Mary – Ebla – Ugarit –) and how she was embodied through sculpture, its methods and techniques. The sculpture works of such civilizations formed an important subject for contemporary Syrian sculpture as it is possible to interpret a lot of artistic works related to woman by going back to their old origins, consequently, perceiving the extent of historical depth of contemporary Syrian sculpture later.

For this justification, it was a must to bring forth some old sculpture works which belong to these civilizations, and whose selection was on the basis of research limits, and due to what such civilizations have of historical importance affecting the contemporary Syrian cultural life in general ; particularly in plastic art, especially sculpture, due to what these civilizations do enjoy of a big artistic weight which can never be ignored in contemporary Syrian plastic-sculpture life, so, there has been a review of the history of these civilizations, their rise and the artistic features which had been present in their sculpture, as well as a focus upon woman in these civilizations being a plastic and expressive element and whom many sculpture works handled. Through this brief historical study, it has also been a must to recognize the role which legend had played in ancient sculpture operation, noting that the legend of such civilizations is closely connected with woman being thus acquiring a big aspect of their human content through the effective role woman plays to become in this the main axis on which the legend's events rely, so as sculpture thereby could benefit from all these data in presenting technical works whose main theme is woman.

After this, there comes the second chapter entitled (The rise of contemporary

Syrian sculpture) where it was similarly a must for the research to be acquainted with the movement of contemporary Syrian sculpture since the beginnings of the 20th century up to date, thus, due to necessities related to knowing the plastic environment to which this researchs' theme belongs, moreover, as a respect for place and time limits determined for it. Normally, this leads to pointing correct and suitable for the research hypothesis and objectives so as to reach the solution of problem picked up in this subject, hence, this chapter has been specified for a historical reading of contemporary Syrian sculpture where this reading has crystallized through dividing this movement into three historical stages which adopted by most historians in this field. It has also been concentrated on the sculptors who belong to pioneers stage (Mahmoud Jalal – Alfred Bakhkhash – Jack Warda – Fathi Mohammed Qabawa) and acquainted with their approach, methods and their development stages in sculpture, in addition to their artistic activities, thus, in view of the main role they had in activating sculpture in Syrian cultural environment through their tackling woman as a plastic element deep within themselves, moreover, the second stage's events and data were discussed along side with a short stop at this stage sculptors and their methods. Also, there was the pick of remarkable increase and development in activities and events where the track of contemporary Syrian sculpture of this stage started to move in a regular way through many cultural and plastic establishments and centers which undertook the issue to pay attention to sculpture and art movement in Syria.

Afterwards, the research starts to enter into the theme's depth through a chapter which is considered the key nerve which was entitled (Factors affecting woman incarnation in contemporary Syrian sculpture) where the efforts are concentrated on distinguishing the factors of impact on woman incarnation, hence, this classing was critical and sensitive with comprehending the interference amongst such factors in many of sculpture works.

Following the research for information, conformity and drops during sculpture works reading, two types of the factors have been classified which are the objective factors under which two factors are included; The first is the historical factor which has greatly benefited from the first chapter in picking the works whose effect is inserted under this factor. The idea of sculpture heritage, woman connection with the gods and the idea of new sculpture view have been tackled and through which the light has been shed on contemporary sculpture works which render the old subject their plastic subject treated according to the logic of modern art. Whereas, the second factor is the factor of European effect through which the preface has been performed by shedding light on renewal movement in modern

European sculpture and its relationship with woman, besides, bringing forth a number of European sculptors to be familiarized with their sculpture experiences as far as woman is concerned briefly such as (Henri Mor – August Rodan – Henri Matice – Alberto Jiaqumiti – Digas) , then there has been the operation of picking sculpture works which were influenced by European sculpture experience where the European influence was present through the strong mix up of local sculptors with Western plastic environments, as a result, moving European experience, with its modern art schools, to the local experience, so, one time European experience overcomes , another time it affects some aspects and sometimes both experiences mingle together as a means to produce Syrian sculpture virtually contemporary of reality.

As for the second factor, they are the self factors which compromise two factors; The first is the social factor which enjoyed a high amount of sensitivity and caution in dealing with it, therefore, it required a lot of research, concentration and accuracy in reading the episodes and specialties of society, consequently, having many answers to questions concerned with reading sculpture work which handles woman. This factor has been tackled through three aspects whose presence was remarkably noticed in sculpture works; The first aspect is through the environmental impact on sculptor during his/her formation of the sculptured work, the second aspect is through the family concept and the sculptor's attitude towards it and the third was the theme of maternity and its distinct status socially and plastically simultaneously where the research touched on the extent of Syrian sculptor's ability to invest the large historical heritage and embody woman in a contemporary sculpture work, then, the light was shed on the second self factor which is the human dimension which had tackled two subjects which were noticed in a sample of works chosen for the research : The first was the sexual revelation and its relationship with nakedness concept in sculpture and the relation of this with plastic concepts which do not go too far away from the human concept, fertility and survival idea. The second subject was dual (Man – woman) and the human and instinctive level it contains.

Through those factors, there has been a discovery of the justifications, reasons and motives which produced a lot of sculpture works focusing on woman, and which were the reason behind making sculpture plastic environment in Syria free from any sculptor who did not render woman a theme for his/her sculpture work.

Afterwards, the research starts to cast the analysis shadows on the reality of woman as embodied in contemporary Syrian sculpture where the beginning of this chapter was the explanation of many ideas and keys which any sculpture

work hardly could contain and use by sculptor, therefore, the feminine body and movements were tackled due to the big importance such a body enjoys and creates an attraction state to which most sculptors had been attracted; those sculptors who rendered woman as a plastic element of their sculpture works, in addition to the face's features and the extent of their influence on expression and the most importance indications it contains, plastically and expressively speaking.

Then, the practical analysis started on a set of sculpture works selected not based on their sculptors' names rather than according to the requirements of research and initial presentation written in the chapter's introduction, moreover, based on the past chapters as a way to capture fundamental keys on which analysis is based. Accordingly, both the formation and content were discussed in each analyzed sculpture work , henceforth, through the selected works, there has been a concentration on the contemporary stage of Syrian sculpture as such works are closer and more touching the fact in which the research has been written, also, taking into consideration diversity in method and art school , as well as the diversity in theme based on both social and historical factors, and eventually, the European one about which there has been a talk in affecting factors chapter. In this chapter, all information, stated in the past chapters, have been utilized in the analysis and had an important role in reaching the conclusions, refuting or proving the hypothesis, and all these participated to realize solutions for the problem found out in this research.

At length, the presence of the last chapter (Woman incarnation by Syrian sculptor woman) in this research was an inevitable issue, as through tackling woman/ female being a plastic and expressive element of contemporary Syrian sculpture, a main and important idea crystallized and many enquiries were formed seeking replies. Out of an enquiry created during the research whose essence is based on an important assumption which is : Is there a difference between the sculptor man and the sculptor woman in values generation and treating the subject when this subject is woman? To reply to this enquiry, it was a must to have a complete chapter specialized for sculptor women and the episodes of their sculpture works which focus on woman. This chapter simultaneously had another objective which is to shed light upon the track of contemporary Syrian sculpture and its requirements of feminine aspect, even briefly. Therefore, there has been a detection / analysis of many women who had entered the field of this difficult art through studying the feminine movement in contemporary Syrian sculpture, then passing by sculpture production of this movement, thus, together with tackling many sculpture works of contemporary sculptor women so as to pick artistic and

aesthetic values treated in the female by the female. After finishing this chapter, there has been an increased contentedness of its necessities and importance in order to reach a sufficient degree of the research's completion and its objectives realization.
After fulfilling the research's tasks and chapters, consequently, obtaining the information sufficient, also, comes the conclusion operation, consequently, aims fulfillment, then comes the researcher's experience practically and theoretically and for which a special chapter has been defined in such a way makes this chapter acquire its importance in presenting this experience to researchers and specialists to be evaluated up to the steps achieved in this research. The importance of this chapter dwells , on the other hand, in that it is the sole and exclusive area kept for researcher so as to present his/her opinions and viewpoints about the subject stated in this research, as the research's terms in its first five chapters, the researcher has to be absolutely neutral in treating stated notions, thus, matching and compatible with the academic operation of scientific research principles, consequently, the researcher has presented his/her practical experience in this chapter through sculpture works which treated woman theme as a plastic element, Thereby, there have been brief analysis and explanation of the researcher's accredited works as a practical sample in this chapter so as to clarify his/her practical experience , special dialogue plastically and theoretically for the research's subject and problems.
All the previous stages and chapters, in one fashion or another, have led to reach proofs and refute hypothesis which had been laid down, consequently, reaching results through achieving the planned objectives in order to eventually reach a solution for the problem on which the research was built and its title selected. As a result, this formed a set of recommendations laid down for researchers concerning this theme. They are recommendation which have been born from notions and wonders formed during The research's details (Title – place & time limits – problem) have prevented us from tackling such recommendations and therefore we have become away from the theme's essence, hence, they have been crystallized through many points which we have mentioned in the research end.
We hope that the researcher has been successful in the method of theme's statement and its problem and details treatment as a means to submit a rich essay which participates to personify an important phenomenon which had ever been, and still is, present in contemporary Syrian sculpture and which crystallized in using woman as a plastic and expressive element of sculpture work.